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National Integration in a Multireligious Society: A Study in Indian Perspective

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The English word religion is generally rendered by the word Dharma in Indian languages. It is necessary first of all to grasp its fuller significance. A combination of two elements, √dhr and the suffix man it means 'that which sustains'. Rightly has it been said about it in ancient texts: dharmo dhārayate prajāḥ; Dharma is what holds together people or holds together society. When we talk of integration, we mean precisely this, what is integration if not holding together of people.

It would be natural to pass on from this to the question as to what religion or dharma is. Since times immorial this question has been posed and attempted to be answered. After having repeatedly exhorted people to follow Dhamma or Dharma emperor Asoka could not but proceed to explain it realizing full well the inquisitiveness that the repeated ~~upon the~~ word generate among people ~~to know it~~. He posed the question: kiyaṁ cu dhammeti , what is dharma. His answer to this is : apāsinave daya, dāne, sacce, socaye, sādhave, mādave, it is mercy, charity, truthfulness, purity, goodness and politeness. Looking at this definition, ~~the~~ eminent Asoka authaurities like Dr.Radha Kumud Mookerji have pointed out that Asoka's Dhamma is a common property of all religions. No religion would expect of its adherents not to inculcate the above virtues.

Much earlier than Asoka, ~~in~~ the Manusmṛti, the age-old Dharmaśāstra text attempts a similar definition of Dharma. The relevant stanza therein reads:

ahiṁsā satyam asteyam
śaucam indriyanigrahaḥ
etat sāmāsikaṁ prāhuḥ
sākṣāt dharmasya lakṣaṇam

"non-injury to beings, truthfullness, nonstealing, purity self-control this in nutshell is the definition of Dharma."

As we can see it differs little, if at all, from the Asokan definition of Dharma ~~of Asoka~~.

What is said in the Manusmṛti of the Hindus and the inscription of the Buddhist Asoka is said in the Bible of the Christians. Treat thy neighbour as thyself, thou shall not steal and so on. The Qoran of the Muslims, Guru Granth Sahih of Sikhs also say the same thing.

The essential of all religions being the same, if their adherents were only to grasp it, much of the religions conflict in the world would disappear.

Every religion has a set of its rituals, doctrines and dogmas and a whole set of appurtenances which serve more often than not in clouding the essential unity of them, bolggling the people down in them and confusing them into stepping from the essential to the non-essentials.

Recounting a personal experience may bring home the point much better. Some time after the writer of these lines had ~~published~~

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his Sanskrit epic on the life and the teachings of Guru Gobind Singh, a Sikh friend of his in the Department of Italian in the University of Delhi asked him as how he could write the work. 'Through the grace of the Guru', was his reply. You are a true sikh, said the sikh friend. Any one who says 'through the grace of the Guru' has grasped the true significance of Sikhism. We people only sport beards and long hair. He was to a certain extent right. Sikhism is a spirit,it is a philosophy of life. It would be doing injustice to it to confine it only to externals just as it would be injustice to Hinduism to confine it to the stratification of society or to idle worship. When we visualize religion as the integrating force we visualize it as an entity transforming a man from a basic animal that he is into human being,if he is a man already ~~a man~~ then turning him into a better man.

The basic purpose of religion is to satisfy spiritual needs of a person. Man has always been in quest of peace and happiness which materialism even at its height has failed to provide him. He turns to religion to discover them and it is not unoften that he finds them. Had it not been so, religion as a force would have long ceased to exist.

The very fact that religion enables a man to discover oneness among all beings ~~that it~~ serves to draw them closer.This is clearly noticeable in the followers of a particular religion. If the realization were to be extended to the followers of their religions,then even the followers of different religions could also be drawn together. To make a man a better man being the common aim of all religions they could only be counted as different paths for the realization of the common goal. Wherever this realization has dawned, multiplicity of religions has caused no problems in living together in peace and amity of their followers.

If the people were to follow the same set of values, it is ununderstandable as to how they should come ~~t~~ into conflict with each other. Brotherhood and non-injury to fellow beings being the kernal of it, no true religion would admit bigotry and intolerance. It should be left to people,decide for themselves as to which path in their spiritual upliftment would suit them the most. The use of force in making them adop a particular path should simply be unnecessary and undesirable. What Aśoka had said in the case of different sects is doubly true in the case of different religions:

yo hi koci ātpapāsaṇḍaṁ pūjayati parapāsaṇḍaṁ ca garahati savaṁ ātpapasaṇḍabhatiā kimti ātpapāsaṇḍaṁ dīpayema iti so ca puna tathā karato ātpapasaṇḍaṁ bādhataram upahanāti ta samavāyo eva sādhu [4]

4

Whosoever glorifies his sect and disparages ~~an~~ other's sect in the belief that he is thereby serving the cause of his sect,he by so doing injuries the other sect but more than that he injures his own sect.So concordance is what is good." Ensconced in this spirit religion would lead to the same spirit subsisting in all beings which undoubtedly is pre-requisite of all types of integration, national or international.

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Culture of a country is determined by its history, geography and the complexion of its population. This holds good in the case of India as well. India which is populated by many races. Four of these were identified in the pre-historic age itself : the Aryans, the Dravidians, the Astroloids and the Mongoloids. To these were added quite a number through immigration principally through the North-West. Foreigners flocked to India in successive waves in search of pastures anew. As for languages, there are twenty two major ones which are spoken in India at present with countless offshoots. All this has resulted in the evolution in India of a psychology which is of the accepting type. Since India did not go in for exclusivism throughout its long march through history, it did not go in for intolerance and fanaticism either. It developed instead breadth of outlook, catholicity of approach and width of perspective. That is the typical Indian ethos which got its full articulation through a long line of Indian seers and sages, thinkers and philosophers. They could see through unity in the midst of all this diversity. There is only one reality which is given different names, said they : ekaṁ sad viprā bahudhā vadanti.[5] Each living being has the same soul residing in him and therefore there is no question of any distinction among creatures in the ultimate analysis. Declares the Gītā :

vidyāvinayasampanne brāhmaṇe gavi hastini
śuni caiva śvapāke ca panditāḥ samadarśinaḥ[6]

The wise look upon a learned and modest Brahmin, a cow, an elephant, a dog and an outcast as the same.

This outlook did not make the Indians limit themselves to their tiny village, their town , their city and even their vast country . They could go beyond them and look upon the whole earth as their mother. The Atharvaveda seer calls himself as the son of the earth : mātā bhūmiḥ putro'haṁ pṛthivyāḥ,[7] "I am the son of the earth. The earth is my mother." That is the true international spirit, manifest not in a work of today when there is so much of talk of fostering of international outlook but in a work thousands of years old ! To the Indians the whole universe is a nest which they inhabit : yatra viśvaṁ bhavaty ekanīḍam.[8] Little wonder then that there was no aggression against any country on the part of Indians, no attempt to annex territories.

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Whenever there was any conquest, it was only the cultural one. This can well be illustrated with reference to the Southeast Asia and the Far East. Indian culture spread in these Continents but never through the sword arm. Except for one solitary instance of Rājarāja Chola sending a naval expedition against Indonesia there was never any attempt for the past two to three thousand years at military conquest.

It was their catholicity of outlook which made the Indians (upon) the pain and suffering of others as their own. Caraka, the great Indian physician does not aspire for himself a kingdom, the things of enjoyment or happiness; he aspires only to be able to remove the suffering of the tormented living beings :

na svargaṁ nāpunarbhavam
na tv ahaṁ kāmaye rājyaṁ ~~xxxxxxxxxxxxxxxxxxxxxxxxxx~~
kāmaye duḥkhataptānāṁ prāṇinām ārtināśanam [9]

~~xxxxxxxxxxxxxxxxxxxx

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declares : xxxxxx te bhuñjate pāpāḥ ye pacanty ātmakāraṇāt, [5] te tv agham pāpā
" those who cook for themselves alone, eat sin alone." The Mother Earth yields resources for all of its sons and ~~daughters~~ and not for the chosen few :

bhumir dadāti sarvebhyaḥ putrebhyo 'syāḥ dhanam samam.

There has been emphasis in India on peace since times immemorial : Oṁ śāntiḥ śāntiḥ. There is a full Mantra in which peace is invoked from the sky, the earth and all ~~the~~ other elements. India's thrust for peace which is very much in evidence now is rooted in its culture. Mutual tolerance, accomodation, peaceful co-existence are the hallmark of Indian culture. They could not have found better expression than in the following Vedic Mantra :

saṅgacchadhvaṁ saṁvadadhvaṁ sam vo manāṁsi jānatām
samānī va ākūtiḥ samānā hṛdayāni vaḥ
samānam astu vo mano yathā vaḥ susahāsati [13]

" May you walk in step. May you speak in unison; May your minds think alike. May your ideas coincide. May your hearts unite. May your mind act together for the good of all of you."

References

1. Mahābhārata, Karṇaparvan, 69.58; Rāmāyaṇa, VII.59.7-8.
2. Delhi Topra Pillar Inscription, line 12.
3. 10.63.
4. Girnar Rock Edict No. 12, lines 5-6.
5. Ṛgveda, 1.164.4.
6. 5.18.
7. 12.1.12.
8. Atharvaveda, 2.1.1.
9. Pañcatantra, 3 (Kākolūkīyam), 101.
10. Nitiśataka, 66.
11. ~~xx~~ 3.13.
12. Ṛgveda, 10.191.2.

A stanza well-known in Sanskrit cirles Its source however is not traceable.

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11

Muttusvami dikshitar

First Canto (verses 55)
which classifies the poem is introduced
with a description of Siva Sthalam in Cauvery,
the river known as Cola country,
the city of Tanjore, the city of Kamala-
lochana Sri Pura (now Tanjore) and
the temple of Tyagaraja there.

Second Canto (verses 63)
It classifies as ancestry of Tyagaraja,
family of Muttusvami dikshitar. The family-name
is Sri Purattar and they were known
to be Parvanda territory in Ettra-
yana to Conjeevaram and after
moving about in search of livelihood
Cola country reached Tiru-
Sri Pura. From Sri Pura migrated
to Tanjore. One of
of Muttusvami dikshitar In Conjeevaram
in another family of Brahmans was
born Ramasvami who was a child of
seven found himself alone in the
burning ground in Narmada where the
had to leave Conjeevaram, the
ancient Kanchipuram on Muslim
invasion. The boy was raised by
an uncle who took pity on him, invested him up
the sacred thread and gave him
the child was gifted with a fine voice.
The Brahmans were giving gifts
him and presented him with
a veena. He started visiting for
temples and came to Sri
Vaidyanatha Swami Koil
to learn from Muthu Thandavar
Carnatic music. In 4 years he
has learnt from him 72 Janaka
Ragas Mela (a type of classic)
and songs.

Third Canto (verses 38)
is classified as Tyagaraja Ramasvami
at what court of which ruler of Tanjore
is disciple of this teacher, his migration
to Manpuram and from there
to Tiruvarur and Kamalapuram or Sri Pura. He
he made his mark in an assembly
of musicians organized by the
ruler of the place in connection
with annual temple festival there.
The ruler stole manuscripts of
Ramasvami's songs Ramasvami sent Sri
his court to sing Ramasvami's songs
complete with
songs. The king felt immense

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In the Saveri Canto (verse 41) describing the Muttusvami after the death of his family, acquiring eminence in music, also Singing and playing on the Vina, the Nattai Raga, Balusvami acquiring a knowledge of music, Balusvami's skill in playing on the Vina, Balusvami's acquiring knowledge of music at Manali about six miles from Cidambaram. The Maharashtrian ruler of Tanjore, Saraboji, Balusvami's skill. He has a splendid collection of books which he acquired through the British [illegible] Balusvami playing on various instruments with delight and Cidambaram. Balusvami's proficiency. When a boy he was fond of Balusvami and Cinnasvami left Sirkali for Madras finally Muttusvami's Cinnasvami's classes. Balusvami forlorn and despirited on account of Ramasvami who from the returned after some time to stay at Cidambaram [illegible] Muttusvami

Canto eight (verse 59)

Raja's visit described in the Ramasvami, Muttusvami's [illegible] Cidambaram, Muttusvami's [illegible] Ramasvami, Muttusvami's [illegible] Ramasvami's [illegible] Manali, Cinnasvami's [illegible] Cidambaram, Muttusvami [illegible] Ramasvami. [illegible] Muttusvami [illegible] Ramasvami [illegible] Muttusvami [illegible]

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Vaisnava ... Tulasi Mira ...

Mineta ... (verses 58) ... Muthuswami ... Tiruvarur ... Kamalamba ... Kamalamba ... Muthuswami ... Tiruvarur ... Kamalamba ... Muthuswami ... Kamalamba ... Muthuswami ... Kamalamba ... Muthuswami

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a Bala [illegible] Muttusvami by name named
He wanted to worship and stay
Akṣayaliṅga. The priest who would
hurry to go some where leaved us to go
and [illegible] and by Muttu-
svami inspite of his repeated entreaties.
Muttusvami then sang in praise of
the Lord even while [illegible]
sweet Lord standing and [illegible]
Gods were showering up[on] [illegible]
The name of Śiva [illegible]
spread all over [illegible]
a crowd collected around him. The
priest returned full of [illegible]
and asked for his forgiveness.
With his blessings Muttusvami [illegible]
spread his glories for [illegible]
the [illegible] and already he [illegible]
he would regain. From Kovur
Muttusvami went towards Śivagaṅgā,
[illegible] Tiruvaṇṇāmalai, Nāga-
pattanam. There he worshipped
at [illegible] Āditya, Tyāgēśa,
and [illegible] the temple of Durgā
[illegible] and Nīlāyadākṣi.
He also sang about Kāśīkā Śrīnivāsa
in Nīlāyadākṣi and Kāśīkā Śrīnivāsa
respectively. [illegible] (Dr. Raghavan's remark: This (Tamil) canto is not contained
Eleventh Canto (verses 52) In the
Muttusvami was moving about from
place to place his mind kept on
Śivagaṅgā again and again. He came
back to Śivagaṅgā, his favourite
Divine. He composed some songs in praise
of Śiva Śrīnivāsa Viśvanātha
Ganeśa the presiding deity of
temple of Tyāgēśa. Each and every
part of the body and every deity in
it he adored and sang praises
of. He then went on to compose songs on goddess
Durgā and sang in her praise. His fame
spread far and wide. Everything was
an auspicious day for him. With his
songs Śrīnāthapiḷḷai became Śrīnāthā-
tari.

Twelfth canto (verses 63)

Muttusvami Dīkṣitar continued
staying at Śivapura. His family routine
consisting of devotion to God and to
his Master and disciples. He was fond of
everything to find the true Brahman
Underlying. At Dandayudhapāṇi he would sing
and dance regularly. One day Śrīnāthā
would come to Muttusvami to see him,
when Muttusvami's disciples [illegible] to
Muttusvami's wife. Śrīnāthā suggested to
Śiva for her (Muttusvami's wife) to
come medals she (Dandayudhapāṇi) formed
her engaged in Tapas. Muttusvami's
wife and Dandayudhapāṇi after her repeated
enquiries that she was asked [illegible]
house to work and so shewed herself
herself to [illegible] of the Dandayudhapāṇi Swami.

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Vimana, the most magnificent monument of the Cola architecture, as also their temples I went to Tanjore which was also a great place of learning and a veritable seat of classical music. Dhakshinamurthy Pillai and musicians from Pudukottai and Ramnad in Singaram were at a medium level. Muthuswami's performance was fine, but he was unable to meet Ayya Sastri on the level of Tyagaraja. Subbarama Dikshitar's playing was brilliant, but lacked the depth of feeling, that Govinda Marar had. Marar took his music seriously, for he was a great scholar of Sanskrit, having studied for many years under Sastri's family as a pupil. Govindaswami, Ponnayya, Vadivelu and Sivanandam who were also musicians of Kanada Ilava and were generally classified as Tamil were more or less Carnatic in their music. Royal favours were diminishing. Even Vadivelu was in debts. He was not in a position to command any favours of the king, as was Muthuswami who did not care for the court. I remember Govindaswami's habit of keeping an ordinary looking pen knife always in his hand. Muthuswami was very fond of his brother Govindaswami and Vadivelu. Muthuswami was a very fine singer, a good composer and a skilful player on the Veena. He was also a good scholar in Sanskrit, Telugu and Tamil. Muthuswami was also a master of Sahitya, a quality which is lacking in many of the present day musicians. Muthuswami was also a master of Tanjore and he was a master of Laksana-granthas. Muthuswami Dikshitar was a master of Laksya-granthas. Muthuswami Dikshitar was a master of both Laksya and Laksana

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SRI MUTTUSWAMI DIKSHITA CARITA

MAHA KAVYA BY Dr. V. RAGHAVAN

AN APPRECIATION

BY

SANGITA KALANIDHI SRI T. L. VENKATARAMA IYER

Retd. Judge, Supreme Court of India

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SRI MUTHUSWAMI DIKSHITA CHARITA

BY V. RAGHAVAN

Sangita Kalanidhi T. L. Venkatarama Iyer

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There are those, and they are fortunately not many, who think that India is a mere geographical entity comprising within itself a variety of people divided by race and language. A study of Samskrit will easily dispel this impression and demonstrate that India is essentially and culturally a unity. The ocean of Samskrit has been fed all through the ages by streams of literature flowing from all parts of India, from Kashmir to Kanyakumari, from Bengal and Kamarupa to the Punjab and Gujarat. There have been ebb and flow in the waters of these streams ; but at no time did they become completely dry. While it is generally recognised that Samskrit has been the language of culture in Northern India and in the Deccan, it is not equally well-recognised that it has occupied an important place in the culture of South India as well. For at least a millennium and a half, Samskrit has been assiduously cultivated there, and while it has dominated literary life in Kerala, Karnataka and Andhra, it has had an impressive record of coexistence with Tamil in the Dravida country. The Pallava rulers of Kanchi were, some of them, authors of Samskrit works of great excellence, and during their period, Kanchi was the home alike of Samskrit and Tamil learning. Dandin, the well-known author of Dasakumara Charita and of the standard work on *alankara*, Kavyadarsa, belonged to Kanchi. The Cholas, the Pandyas, the Nayaks and the Maharashtrian Kings who in succession ruled over the country after the Pallavas, vied with one another in the encouragement of Samskrit and there has been continuous output of Samskrit literature all through this period.

The stream has flowed on, though somewhat thin, during the British rule, and the late Mahamahopadhyaya M. Lakshmana Suri was the author of several works in Samskrit prose, poetry and drama, which have received international appreciation. Dr. V. Raghavan is in this ancient line of poets who have kept up the torch of Samskrit letters in the Dravida country through the

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ages. A distinguished alumnus of the Madras University, and the present occupant of the Sanskrit chair of that university, Dr. Raghavan commands a profound knowledge of the vast treasures in Samskrit literature. But it is not as well-known, as it deserves to be, that he is also a writer of Samskrit poems of considerable merit. 'Muthuswami Dikshita Charita' which is the subject-matter of this talk,* is one such poem of his.

The hero of this poem is one of those Saints who realised Godhead within themselves through music. Of such saints, South India has a long and proud record. More than a thousand years ago, the Nayanmars sang the glories of Lord Siva in inspiring strains called the Tevaram. Likewise, the Alwars sang the praise of Lord Vishnu in thrilling songs called the Divya Prabandham. Arunagirinathar sang the praise of Lord Kartikeya in songs known as Tiruppugal. During the century from 1750 to 1850, there were born three composers of Karnatic music, who stand pre-eminent both for their bhakti and for the aesthetic excellence of their music. They are Tyagaraja, Muthuswami Dikshitar and Syama Sastri. All of them were born at Tiruvarur, and of them Dikshitar lived the longest at that place and sang the praise of the sacred shrines for which Tiruvarur had been famous from the dawn of history. It is in the tradition of this country to revere its great saints and men of light and culture, and it is but appropriate that Dr. Raghavan, who hails from Tiruvarur, should dedicate his poetic talents for immortalising the life and works of a great saint, who has left his footprints deep and indelible in the sands of time.

The poem begins with a description of what may be said to form the background of the biography of the great composer. The opening stanzas are in praise of Saint Agastya, who is the patron - sage of the South. The stanzas are well worth quoting, as they form a good illustration of the easy style and flow which characterise the poem :

अपां प्रसादं च धियां प्रसादं
तन्वन् तनुश्चाप्यतनुर्महिम्ना ।

*Over the A.I.R., Delhi.

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आस्ते हि मैत्रावरुणिर्महर्षिः
अवागुदग्भारतसंहिताहक् ॥

कुम्भादभूद्वारिधिमाचचाम
विन्ध्याद्रिमुल्लङ्घयति स्म वृद्धम् ।

निगीर्य रक्षोऽजरयत्स्वकुक्ष्याम्
इत्यद्भुतो यत्र रसः प्रकर्षी ॥

They may be freely translated thus: "Marvellous are the deeds of the great sage Maitravarani. At his sight, the water becomes clear, and so does the mind. He is small in stature but high in his powers. Born of a pitcher, he drank the ocean dry. He humbled the expanding Vindhyas, and consumed the Rakshasa, Vatapi. His vision was of a Bharat with the north and south unified." It may be mentioned that the reputed author of the most ancient basic treatise on Grammar in Tamil is sage Agastya.

The next two stanzas are devoted to river Kaveri, which is described as "the silver anklet at the feet of Mother India", and as sacred as the Ganges. Called in Tamil the golden river, it "enriches the soil with juicy crops and the natives of that soil with superior qualities of intellect and speech."

पुष्णन्ति भूमौ फलमान् रसाढ्यान्
नृणां मतौ वाचि गुणानुदग्रान् ।

Then comes Tanjore noted for its magnificent temple wherein there is a colossal image of Lord Siva under the name of Brhadisa. That suggests to the poet the wellknown Vedic passage:

अणोरणीयान् महतो महीयान्

"The Lord is smaller than the atom and bigger than the biggest." Adopting this idea, the poet writes:

यथाश्रुतोऽहं महतो महीयान्
तञ्जापुरे पश्यत मामितीव ।

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यामावसत्यागमयोनिरीशो
यथार्थनामा बृहदीशदेवः ॥

Then there is Tiruvarur, the birth place of Muthuswami Dikshitar. Tradition has it that to be born at Tiruvarur is to attain liberation from future births, or in the words of the poet,

जन्मैव जन्मान्तररोधि यत्र ।

There Lord Siva is worshipped in the name of Tyagaraja, and that name reminds the poet of the Vedic passage :

न कर्मणा न प्रजया धनेन
त्यागेनैके अमृतत्वमानशुः ।

"The road to immortality lies not through karma or progeny or wealth but Tyaga." And he weaves this idea in the following verse :

न कर्मणा न प्रजया धनेन
त्यागेन केऽप्यानशिरेऽमृतत्वम् ।
इत्यागमार्थोद्बलनाय यत्र
त्यागाभिधानेन विभुर्विभाति ॥

"The Lord has assumed here the name Tyagaraja to enforce the Sastraic truth that it is not karma or progeny or wealth that leads to salvation but Tyaga." Then follows a description of other shrines which abound in this temple, and of the expansive sacred tank attached to it called the 'Kamalalayam'. Attention is then devoted to the association of Tiruvarur with the art of music from very ancient times.

With this background, the author takes up the life of Muthuswami Dikshitar. His ancestry is then related. His father Ramaswami Dikshitar was himself a musician of great repute, and enjoyed the patronage of Kings and of nobles. He was besides a composer of several Kritis of no mean merit, Varnas, Kirtanas, Darus and a famous Raga Malika set to 108 different ragas and talas. He was for a long time childless, and went to the famous

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temple at Vaidiswarankoil, and prayed before Goddess Balambika for progeny. Within about a year thereafter, Dikshitar was born, and he was regarded as the boon of Devi. At that time, the annual Vasantotsava in the Tyagaraja temple was going on, and it was being celebrated with the idol of Tyagaraja brought out with the special dance associated with him called after the *Ajapa* or *Hamsa Mantra.* This is how the poet puts it:

महीतलस्पर्शनिमेष एव त-
च्छिशोः सुपुण्यस्य पपात कर्णयोः ।
स हंसनाट्यध्वनिरीश्वरालयात्
समुज्जिहानः परमोपदेशवत् ॥

"When the babe saw the light of day, the strains of the *Ajapa-Hamsa-Natya* fell on his ears, imparting to him, as it were, mantric initiation in the knowledge of the Eternal."

The early life of Dikshitar is then related, how he became proficient in the Vedas and the Sastras and acquired mastery of both Samskrit and of music, how Ramaswami Dikshitar, his father, shifted to Manali near Madras with members of his family and lived under the patronage of Muthukrishna Mudaliar, how Chidambaranatha Yogi visited them at that place, and how the Swamiji took Dikshitar with him in his tour to Banaras. In this connection, the holy places of the North are described by the author. Kasi is described by him the as heart of India

अयं हि वत्साखिलभारतस्य
मतः प्रदेशो हृदयायमानः ।

Of Goddess Annapurna the poet writes that she feeds her devotees with knowledge.

इहान्नपूर्णा जननी प्रजानाम्
अन्नं परं ज्ञानमयं ददाति ।

Apart from describing the great influence which the life at Kasi under the tutelage of Chidambaranatha Yogi had in shaping the mind of Dikshitar, the poem notes that during this period

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Dikshitar acquired a mastery of Hindusthani music and in particular of the Dhrupad style. It is to this that we must ascribe the richness and fidelity with which Dikshitar depicted Hindusthani Ragas Hamir Kalyani, Yaman, Brindavan Saranga and the like, and to his predilection for the Vilamba kala style.

On his return from Banaras, Dikshitar visited Tiruttani, and there, it is said, he had a vision of Lord Subrahmanya. That was the occasion for his bursting into music in praise of the Lord. The famous piece in Anandabhairavi, Manasa Guruguha, is one of the songs that he sang on that occasion. It is one of the distinguishing features of Raghavan's poem that it mentions the occasions on which particular songs of Dikshitar were composed, and it is to be further noted that the poet speaks as nearly as possible in the language of the composer, adapting or embodying the more striking passages of the songs. For example, the following is the stanza relating to the Anandabhairavi piece :

गुहस्य रूपं भज मानसानघं
त्यजोरुमायामयतापमात्मनः ।
सतीदृशे जन्मनि मानवे सुखं
व्रजव्यपेतातिशयं परात्मनि ॥

[Here Sri T.L.V. Iyer rendered the pallavi and anupallavi of the Kirtana to show how closely the verse followed the song.]

To continue the narration, Dikshitar then went to Kanchi, and learnt Vedanta under Upanishad Brahman. After visiting Kalahasti, Tirupati, Tiruvannamalai, Chidambaram and Mayuram, he returned to Tiruvarur and lived there. His life may be summed up as one continuous pilgrimage from temple to temple, dedicated to Siva, Vishnu, Devi, Ganesa, Kumara, all over South India, and singing the praise of the deities. In this respect, he followed in the footsteps of Nayanmars and Alwars of old, and that is well brought out by Dr. Raghavan in the following verses :

त्यागेशसन्निधाने सुंदर-सम्बन्ध-वाक्पति-प्रभृतीन् ।
देवारसंप्रदायप्रवर्तकान् वीक्षमाणस्य ॥

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क्षेत्रं क्षेत्रं गत्वा देवो दिव्येन गीतयोगेन ।
सेव्यो मयापि भक्त्येत्यास मनस्तस्य बाल्यतःप्रभृति ॥
आल्वार्-नायन्मार्-इति येऽभूवन् गायका भक्ताः ।
तद्वरमार्गानुसृतावुत्कण्ठा तस्य दृढमासीत् ॥

Mention might now be made of some of the incidents in the life of Dikshitar, which are described in the poem. Dikshitar was never in affluent circumstances, and had often to struggle hard to keep the wolf from his doors. On one of those occasions, he was told that he might solve the problem by singing the praise of the King, who was well-known for his love of music and munificence. He stoutly declined to do so, observing that he would sing only the praise of God, who could confer upon him eternal bliss and not that of small man. It was on this occasion that he sang his well-known kriti in raga Lalita beginning with the words "हिरण्मयीं लक्ष्मीम्". Dr. Raghavan has the following verses with reference to this incident :

लक्ष्मीं हिरण्मयमयीमनिशं भजामि
हीनं च मानवजनाश्रयणं त्यजामि ।
नित्यं भजामि हरिणीं धृतपद्ममालां
श्रीमातरं स्थिरतरां श्रियमावहन्तीम् ॥
श्रीसूक्तभावपदगर्भितमेवमम्बां
क्षीराब्धिजां हरिभुजान्तरराजमानाम् ।
चिन्तामणिं श्रितजनस्य कलाविनोदां
प्रासादयन्मखिवरो निजभक्तिगीत्या ॥

These verses again illustrate what I have already stated that the poet inlays his verses with sparkling gems of expressions culled out of the very songs of the great composer.

There was another occasion when Dikshitar was reduced to straits, when his lady pupil Kamalam offered to replenish the empty kitchen in her teacher's house at her own expense. Dikshitar told her that he would accept no help from any person,

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much less from a pupil and that he would await the will of the Lord Tyagaraja, and poured out his heart in a piece in Yerukula Kambhoji [Sri T.L.V. Iyer sang the pallavi of this song. " त्यागराजं भज रे रे चित्त "]. The story goes that after Dikshitar finished his] song, one of the local magnates who had collected provisions for a high-ranking Government official, who had planned to visit the place on that date, diverted them for the use of Dikshitar, as the officer's visit was abandoned at the last moment.

This may be said to be not a miracle but rather a chance coincidence. But the same cannot be said of what is stated to have taken place at the Siva temple at Kivalur. Dikshitar had gone there to worship the deity, but by the time he went there, midday worship was just over, and the archaka closed the doors of the sanctum sanctorum in spite of the entreaties of Dikshitar to keep them open for his darsan. Then Dikshitar sat down and sang the well-known piece in Sankarabharanam, "अक्षयलिङ्गविभो" when, it is said, the doors of the sanctum opened of themselves giving the darsan of the Lord. This is how the poet puts it :

गायति भक्ते तस्मिन् ओजस्व्यथ दक्षशिक्षणेत्यादि ।
व्यघटत चित्रं किल स स्वयमेवाबद्धसन्निधिकवाटः ॥

The news spread fast in the village and a crowd collected in the temple.

अद्भुतवार्ता चेयं सद्यः प्रससार सर्वतो ग्रामे ।
जनसंबाधश्च महान् न चिरात्तत्रालये जातः ॥

The stiff-necked Archaka became stunned, and fell at the feet of Dikshitar, and asked for fogiveness.

अर्चक एत्य 'महान्तः ! क्षन्तुं मन्तुं ममार्हन्ति ।'

Dikshitar was high-souled and knew neither sorrow when slighted nor joy when honoured. His mind was in communion with God.

Whenever Dikshitar visited a shrine and sang in praise of the deity, he embodied in the Kirtana the traditions that had grown up around that shrine, and therefore to understand his pieces, a

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knowledge of those traditions is necessary. Dr. Raghavan has taken considerable pains to expound these traditions, and his poem is a rich store-house of the religious traditions of South Indian temples. To give an illustration, there is in the *prakaram* of the temple at Tiruvarur a shrine dedicated to Achaleswara. The tradition is that with a view to bless a king called Chamatkara, Lord Siva assumed a form of abiding radiance, *Tejas*, and that accordingly even the lamp in the inner shrine would cast no shadow on the image. Dikshitar has a song in raga Bhupala in praise of Achaleswara beginning with the words " सदाचलेश्वरम् " and in the charanam, Dikshitar refers to the tradition in the following passages:

चमत्कारभूपालादिप्रसादकरणनिपुणमहालिङ्गम्
छायारहितदीपप्रकाशगर्भगृहमध्यरङ्गम् ।

In the present poem, this is how this idea is put:

पुरा चमत्कारनृपप्रसाद-
व्याजेन तेजोऽचलमात्मबिम्बे ।
बिभ्रत्सदा यत्र यथार्थनामा
ज्योतिर्मयो भात्यचलेश्वराख्यः ॥

The next stanza gives another anecdote well known in Tamil Saivite annals with special reference to Achalesvara's shrine and runs thus:

भक्तेन च स्वीयतडागतोयैः ।
अदीपि दीपो निगमश्च योऽसा-
वग्नेरपामायतनत्वमाह ॥

The tradition referred to in this verse is that when a bhakta poured into the lamp not oil but the waters from the Kamalalaya, the light began to burn. Dr. Raghavan presses into service here the Vedic passage that water is the abode of fire or light.

योऽग्नेरायतनं वेद । आयतनवान् भवति । आपो वा अग्नेरायतनम् ।

With this I must conclude.

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The poem is unique in several respects. Apart from its poetic merits, it incorporates many facts in the history of South Indian music which the poet has himself unearthed in the course of his research, and it is invaluable as a repository of the traditions and culture of South India at their best. Muthuswami Dikshitar was a Saint, whose life-history is an exemplification of the truth enunciated by Sage Yajnavalkya in the following verse :

वीणावादतनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

And the poet has narrated his life with great devotion and in a spirited style. Is it a matter for surprise then that the renowned Peethadhipati of Kanchi Kamakoti, Jagadguru Sri Sankaracharya, should have blessed the poet, and conferred on him the title of "Kavi Kokila" ?

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THE CONCEPT AND PRACTICE OF DHARMA

At the time of completion of education a student was given parting instruction by his teacher where he was asked to follow *dharma, dharmaṁ cara*[1] and never to neglect it , *dharmān na pramaditavyam*[2] .

Dharma has received utmost attention and fulsome praise in India from sages and seers, thinkers and philosophers, writers and critics. If protected, it protects; if killed, it kills: *dharma eva hato hanti dharmo rakṣati rakṣitaḥ*[3] .

Etymologically *dharma* means that which sustains, *dhāraṇād dharma ity āhuḥ, dharma* is what holds people together, *dharmo dhārayate prajāḥ*[4] . *Dharma* is made up of two components √*dhṛ* 'to sustain' and the suffix *man*, the active agent, the one, which sustains. It is a set of rules, conventions and customs, which lay down norms for individual and social conduct and behaviour and which are sanctified by tradition. They form the bedrock of social order. Without these the society turning into a medley of unruly individuals would just disintegrate. Man not observing them would do anything but revert to his original status of animal, *dharmeṇa hīnāḥ paśubhiḥ samānāḥ*[5] .

Efforts were on since the early past to define this rather elusive term. Manu, the earliest law-giver has recorded its ten characteristics which are contentment, forgiveness, self-con-

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trol, abstention from unrighteously appropriating anything, (obedience to the rules of) purification, coercion of the organs, wisdom, knowledge of the (supreme soul), truthfulness and abstention from anger:

dhṛtiḥ kṣamā damo steyaṁ śaucam indriyanigrahaḥ
dhīr vidyā satyam akrodho daśakaṁ dharmalakṣaṇam[6]

The *Hitopadeśa* reduces the list to eight:

Ijyādhyayanadānāni tapaḥ satyaṁ dhṛtiḥ kṣamā
alobha iti mārgo 'yaṁ dharmasyāṣṭavidhaḥ smṛtaḥ[7]

Sacrifice, study (of the scriptures), charity, penance, truth, fortitude, forgiveness and absence of greed is the eightfold path of *dharma*.

The *Bhāgavatapurāṇa* reduces the number by one; it records seven characteristics of *dharma* :

ahiṁsā satyam asteyam akāmakrodhalobhatā
bhūtapriyahitehā ca dharmo 'yaṁ sārvavarṇikaḥ[8]

Non-violence, truth, non-stealing, absence of passion, anger and greed and the desire to do what is good or agreeable to beings is *dharma* for all the castes.

The figure of seven is reduced to five from his list of ten by Manu. These five characteristics are "abstention from injuring (creatures), truthfulness, abstention from unlawfully appropriating (the goods of others), purity and control of the organs":

ahiṁsā satyam asteyaṁ śaucam indriyanigrahaḥ
etaṁ sāmāsikaṁ dharmaṁ cāturvarṇye 'bravīn Manuḥ[9]

Bringing down the number four from five he says that the Veda, the sacred tradition, the customs of the virtuous men

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and what is dear to one's own self constitute *dharma*:

Vedaḥ smṛtiḥ sadācāraḥ svasya ca priyam ātmanaḥ
etac caturvidhaṁ prāhuḥ sākṣād dharmasya lakṣaṇam[10]

The *Mahābhārata* picking up the common denominator of all these declares only one to be the distinguishing feature of it which it describes as its essence, *dharmasarvasva* which is that one should not do to others that which one would not like to encounter oneself: *ātmanaḥ pratikūlāni pareṣāṁ na samācaret.* It also explains it as just *ānṛśaṁsya*[11], compassion which it calls the best of the virtues, *paro dharmaḥ* or *ārjava*, straightforwardness, *ārjavam dharmam ity āhuh*[12].

The approach for succinctness in defining dharma seems to have gained in appeal which is in evidence in Kaṇāda's explanation of it as *yato 'bhyudayaniḥśreyasasiddhiḥ sa dharmaḥ*[13], that which leads to rise (material prosperity) and final beatitude is *dharma* and that of Jaimini *codanālakṣaṇortho dharmaḥ*, scriptural injunction is *dharma*

Emperor Aśoka defines *dharma*, he calls it *dhamma*, the Pali form of it, as compassion, charity, truthfulness, purity, goodness, gentleness; *dayā, dāne, sace, socave, mādave, sādhave*[14]. This is in essentials the same as enunciated by Manu. *Dharma*, therefore, signifies, according to Manu and Aśoka, a set of ethical principles termed rightly as the common property of all religions.

A word capable of many shades of meaning *dharma* also signifies rule or practice. When it is said *kṛte ca pratikurvīta eṣa dharmaḥ sanātanaḥ*[15], one should return the good deed done, it precisely has the same meaning; *eṣa dharmaḥ*

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sanātanaḥ means 'it is the age-old rule'.

Very often the term signifies duty. Manu states the *dharma*-s ,duties, in Kṛtayuga are different from those in Tretā. The same is the case with Dvāpara and Kali. When the *Bhagavadgītā* says *svadharme nidhanaṁ śreyaḥ paradharmo bhayāvahaḥ*[16], it is better to lose one's life while doing one's duty going with one's station in life than to take on the duty prescribed for a different station, it has that very meaning. Kālidāsa too uses the word in that very meaning when he says *ṣaṣṭhāṁśavṛtter api dharma eṣaḥ*[17], it is the duty of one who draws one sixth of the income of the subjects as the State revenue.

As one of the four ends of life, the *caturvarga*, it means righteousness, good deeds. It is this, which is said to be the only friend who follows a person even in death: *eka eva suhṛd dharmo nidhane 'py anuyāti yaḥ*[18].

There could be occasions when duties may conflict with each other. One may have to choose between two duties and prioritize one over the other. To falter in such situations is not uncommon. Kālidāsa describes in the very beginning of his *Raghuvaṁśa* a situation which even a king of the calibre of Dilīpa could not handle properly. Well, it is the duty, the sacred obligation, of a husband to satisfy his wife sexually after the period of menstruation. The king with his mind intent on this was in a hurry not to violate this obligation. This led to his not showing due respect to the divine cow Surabhi by circumambulating her on the way back to the earth after having waited upon Indra, thus incurring her curse of not being blessed with

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progeny till such time as he were to propitiate her daughter. Now here was a situation where Dilīpa had two duties, one towards his wife and the other towards the celestial cow. While it was *dharma* to be united with the wife, it was also *dharma*, *sādhvācaraṇa*, to be respectful to the divine cow. Caught in this cleft stick he should have exercized his judgement . Showing respect to divine beings, *devayoni* is more important than hurrying to meet the *manuṣyayoni*, even if that would have implied transgression of duty, *dharmalopa*, temporarily.

In the *Mahābhārata* a situation arose when Yudhiṣṭhira in the game of dice put on stake even his wife Draupadī and lost her after having lost himself first. Draupadī put the question pointedly to the charioteer Pratikāmin deputed to bring her to the Court as to whether a person who had staked himself and lost has the authority over another person to stake him/her. With Pratikāmin reporting back to the Court what Draupadī had told him and Yudhiṣṭhira keeping silent, Duryodhana felt that it would be better if she were to put this question to the Court in person herself. Even though in periods and in one garment to cover her shame, she accompanied Pratikāmin deputed again to bring her and stood in front of the father-in-law Dhṛtarāṣṭra. It was from there that she was dragged by Duḥśāsana under the orders of Duryodhana to the Court where none of those present including Bhīṣma, Vidura, Droṇa, Kṛpa and the other dignitaries gave any answer. At that point of time rose Vikarṇa, one of the younger brothers of Duryodhana to defend Draupadī. The thrust of his argument was that since Draupadī belonged to all the Pāṇḍava brothers, just one among

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them had no authority to stake her. This met with rebuttal from Karṇa on the ground that since the other Pāṇḍavas had been staked and had been lost, they had forfeited their right over Draupadī. Moreover, Yudhiṣṭhira had staked all his possessions, which included Draupadī. So the question as to whether he had the authority to stake her had become redundant. Even being dragged and insulted by Duḥśāsana Draupadī repeated her question and wanted an answer for it. It is here that Bhīṣma came forward with the remark that the way of *dharma* was inscrutable, defying even the intelligence of great thinkers. He expressed his helplessness in answering the question effectively and directed her instead to Yudhiṣṭhira. The story goes on reinforcing the view that there could be situations when it could be difficult to interpret *dharma*.

Dharma also is taken to signify right conduct, the conduct that conforms to accepted social norms which could include giving way first to Brahmins, cows and kings, not sleeping during the twilights and studying during them, thou-theeing the elders or addressing them by their name[19]. It also implies observing proper etiquette. It is this which makes old texts enjoin not scratching the head with joined palms[20] or urinating in the direction of the sun and the fire[21] (they being taken as divinities) and urinating away from a habitation and throwing water with the feet's washings away from it[22] and sleeping with the head in the northern and the western directions[23]. The etiquette also includes not speaking when not asked[24].

It has been emphasized time and again that *dharma* is to be followed as a course of life with no mundane motive.

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One who tries to milk it or is assailed with doubt about it on having followed it does not get its fruit:

na dharmaphalam āpnoti yo dharmaṁ dogdhum icchati
yaś cainaṁ śaṅkate kṛtvā nāstikyāt pāpacetanaḥ[25]

Declares the *Mahābhārata: dharma* should not be doubted if it has not yielded the (desired result): *na phalābhāvād dharmaḥ śaṅkitavyaḥ*[26]. *Phala* is not for what it is resorted to. Those who remain steadfast in it meet with no misfortune. Even if they were to be striving to realize a particular aim, they should begin first with *dharma* for the realization of the aim, the aim is concomitant to it as is the nectar to the heaven[27]. What is important is that one should keep on doing good deeds. These by themselves would lead to the realization of the desired goal. There should be no reason to doubt the efficacy of *dharma*.

In the course of the discussion about *dharma* a point that needs special attention is that a *dharma* which comes in the way of another *dharma* is no *dharma*, it is a bad path, that which does not step on the other *dharma* is (real) *dharma*:

dharmaṁ yo bādhate dharmo na sa dharmaḥ kuvartma tat
avirodhāt tu yo dharmaḥ sa dharmaḥ satyavikrama[28]

The sage Lomaśa in the course of his conversation with Yudhiṣṭhira narrates the episode of King Śibi of Uśīnara to whom a pigeon, in reality Agni in disguise, repaired for rescue from an eagle, in reality Indra in disguise, chasing it, the divinities out to test the devotion of the king to *dharma*. When the king even though pressed hard by the eagle did not let go the pigeon on the score that it was his duty, *dharma*, to offer protection to a being who had taken refuge with him, the eagle

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makes the point that to keep a being, meaning itself, the eagle, without food, the food that nature has earmarked for it, would be *adharma*. Were that, the *śaraṇāgatarakṣaṇa*, protecting the one come for rescue to be treated as *dharma*, then it would be that kind of *dharma* which would come in the way of the other *dharma*, the *dharma* of not keeping a being tormented by hunger away from its food[29].

It is situations such as the above that make *dharma* almost intractable. Rightly has it been said that it is as difficult to divine *dharma* as is to divine the feet of a serpent, *aher iva hi dharmasya padaṁ duḥkhaṁ gaveṣitum*[30]. It is this which has prompted thinkers to proclaim that even truth which is designated as the highest form of *dharma* and the deviation from which as impermissible that "that is truth that leads to the well-being of others, all else is technical truth", *na satyaṁ kevalaṁ satyam anṛtam na tathānṛtam, hitaṁ yat sarvalokasya tathānṛtaṁ śeṣam anyathā*[31]

"Truth is no truth in itself. Nor is untruth so. Whatever is good for all is truth. The rest is otherwise."

Dharma cannot be understood by reading about it alone; *na dharmaḥ paripāṭhena śakyo bhārata veditum*[32]. It has to be put into practice. It is this, which sustains society, *dhāraṇād dharma ity āhur dharmo dhārayate prajāḥ*. Those who are not motivated fort it are like shriveled ones among grains and the white ants among the winged ones:

pulākā iva dhānyeṣu putrikā iva pakṣiṣu
tadvidhās te manuṣyāṇāṁ yeṣāṁ dharmo na kāraṇam[33]

One needs to have no companion in *dharma*. Alone

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one may go with it, *eka eva cared dharmam, nāsti dharme sahāyatā*[34]. So long is one's life, one should go on following *dharma.*

Dharma is broadly of two types, the *pravṛttilakṣaṇa* and the *nivṛttilakṣaṇa*[35], the do's and the don'ts, something which one should do and something which one should not. Among them again roles may change, the circumstances warranting their reversal. What is *adharma* may don the mantle of *dharma* in certain situations and at certain times. Even theft, lie and violence, which are condemned otherwise, could be resorted to as *dharma*, an act of piety in certain situations like when one's life or the life of innocent persons is in danger. It is situations like these which lend legitimacy to the sages like Viśvāmitra eating dog's meat or messiahs of non-violence like Mahatma Gandhi resorting to mercy killing of a cow to enable it to escape mortal pain or Yudhiṣṭhira telling Droṇa who was blasting his army that Aśvatthāman had died. This type of *dharma* which in normal circumstances would have been *adharma* inviting strong censure, the author of the *Mahābhārata* terms as *āvasthika* :

ādānam anṛtaṁ hiṁsā dharmo hy āvasthikaḥ smṛtaḥ[36]

the term being explained by the commentator Nīlakaṇṭha as *avasthāviśeṣe bhavaḥ,* peculiar to a situation, *prāṇatyāgādau adharmasyāpi steyāder dharmatvāt*, when there is risk to life even a condemnable act, *adharma* like theft and so on being *dharma.*

Further, *dharma* can be divided into duties or meritorious acts needed to be practiced by all right-thinking people

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and the duties and activities peculiar to certain families, the *kuladharmas*, the family traditions which would put a spanner in the acts of those who may go astray. They exercise a great hold on the family, the clan, the tribe and the community whatever the differences among their members[37] and ensure strict adherence to certain time-honoured norms. Interestingly, it is this community living in Bali in Indonesia that came effectively in the way of the spread of Islam when it was sweeping the other islands of the archipelago. An odd man or two in it could not dare conversion, however inclined for it, for fear of excommunication from the community, rendering his/her life pretty hard.

The scriptures lay down emphatically that a person must go on following *dharma* in whatever station of life even when in dire straits. He has to be even in his dealings with all. For this outer symbols (like ochre robes or matted hair) do not matter :

duḥkhito 'pi cared dharmaṁ yatra kutrāśrame rataḥ
samaḥ sarveṣu bhūteṣu na liṅgaṁ dharmakāraṇam[38]

Dharma yields what one may not have even thought of, *asaṅkalpyam acintyaṁ ca phalaṁ dharmād avāpyate*. It is *dharma*, which affords protection in all situations. Kauśalyā invokes this very *dharma* when she bids adieu to her son Rāma leaving for exile for fourteen years :

yaṁ pālayasi dharmaṁ tvaṁ prītyā ca niyamena ca
sa vai rāghavaśārdūla dharmas tvām abhirakṣatu[39]

"O ye the tiger among the descendants of the race of Raghu, may that *dharma* which thou had been following joyfully and

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regularly, protect thee."

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5. *Hitopadeśa*, Kathāmukha, 25.
6. *Manusmṛti*, 6.9
7. *Hitopadeśa*, 1.8.
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10. ibid., 2.12.
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12. ibid., Anu. 142.30.
13. *Yogasūtra*, 4.100.
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15. *Rāmāyaṇa*, 5.1.106.
16. 3.35.
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18. *Hitopadeśa*, 1.66.
19. *Mbh.*, Śānti. 193.25.
20. ibid., Anu. 10469.
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23. ibid., Anu. 104.48.
24. ibid., Śānti. 287.35.
25. ibid., Vana. 31.6.
26. ibid., 31.38.
27. ibid., *nahi dharmād apaity arthaḥ svargalokād ivāmṛtam*,

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ORIENTALISM AND ITS IMPACT ON SANSKRIT STUDIE

Satya

Prof. Shripad Bhat, Prof. Shubhangana Atre, Members of the Faculty
Maharashtra Vidyapeeth, Fellow Delegates and Learned Friends in th

I deem it a great privilege to be with you this forenoon and share s
thoughts on the interesting and important topic of Orientalism and its
Sanskrit studies. Before I come to the topic proper, I would like to
while on the term orientalism which derives itself from the word O
means countries to the east of the Mediterranean, especially the
Asia. Occident and Orient are relative terms. To the people of the O
Europeans, the people of Asia that includes our own country
orientals. They are to their east. It looks incongruous to find Ind
themselves oriental and using the term to designate all that belongs t
have the use of this word in the names of some of our very
institutions like the Govt. Oriental Manuscript Library, Chenna
Research Institute, Mysore, Oriental Institute, Vadodara, Bhandark
Research Institute, here in Pune itself. It also figures in the na
Conference called the All India Oriental Conference. Indology is a be
place of Orientology.

Orientalism in the theme of the Colloquium may be interpreted to
Western System as it came to be introduced in India in the wake of th
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Keynote Address of Prof. Dr. Satya Vrat Shastri at the Colloquium

On

ORIENTALISM AND ITS IMPACT ON SANSKRIT STUDIES

Satya Vrat Shastri

Prof. Shripad Bhat, Prof. Shubhangana Atre, Members of the Faculty of the Tilak Maharashtra Vidyapeeth, Fellow Delegates and Learned Friends in the audience,

I deem it a great privilege to be with you this forenoon and share some of my thoughts on the interesting and important topic of Orientalism and its impact on Sanskrit studies. Before I come to the topic proper, I would like to reflect for a while on the term orientalism which derives itself from the word Orient which means countries to the east of the Mediterranean, especially the countries of Asia. Occident and Orient are relative terms. To the people of the Occident, the Europeans, the people of Asia that includes our own country India, are orientals. They are to their east. It looks incongruous to find Indians calling themselves oriental and using the term to designate all that belongs to them. We have the use of this word in the names of some of our very prestigious institutions like the Govt. Oriental Manuscript Library, Chennai, Oriental Research Institute, Mysore, Oriental Institute, Vadodara, Bhandarkar Oriental Research Institute, here in Pune itself. It also figures in the name of the Conference called the All India Oriental Conference. Indology is a better term in place of Orientology.

Orientalism in the theme of the Colloquium may be interpreted to mean the Western System as it came to be introduced in India in the wake of the coming in of the British who had their own world view with which they looked at things they came into contact with.

When two systems meet it is inevitable that they should impact each other. The degree of impact varies with the identity of the systems, whose system it is. If it is that of the conquerors, the subjugators, it would hold its sway over the that of the subjugated. The very fact that the people holding on to theirs came to be subjugated come to accord in their view less importance to it. They, overawed by the superior might of the subjugators, allow their system an upper hand. And this is precisely what happened in India during the past two centuries or so.

For thousands of years Sanskrit was pursued in Pathashalas, Gurukulas, Tols and Vidyalayas which were more patronized by private initiative than by the State. The funding for them came from society, the more affluent members of it, who were philanthropically inclined. These institutions that in primary stage were either single teacher units and at higher level had but a couple of teachers dotted the entire landscape of India. It is through them that the fountain of knowledge

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flowed and irrigated the minds of countless millions throughout the length and breadth of the vast stretches of this sprawling country.

Sanskrit teaching in them meant primarily the teaching of the old texts, line by line, unraveling their meanings. The teacher who had learnt them from his teacher through hard labour would put in an equal amount of hard labour to interpret these to his pupils who had to follow a rigorous routine. The more proficient one would be in comprehending the text line by line the more scholarly would he be taken. That was the paṅktipāṇḍitya. To achieve it was the desired aim.

In the Vaidika Pathashalas the alumni were expected to commit to memory the whole texts according to prescribed rules even the slightest deviation from them being frowned upon. In the primary stages the basic texts like the Aṣṭādhyāyī and the Amarakoṣa were assiduously committed to memory. The idea was to exercise full control over vocabulary and the grammatical correctness of speech. A very popular saying in traditional Sanskrit circles was, and still is : aṣṭādhyāyī jaganmātā 'marakoṣo jagatpitā, "Aṣṭādhyāyī is the mother of the universe and Amarakoṣa is the father of the same. If one has cultivated both, one's success in life is assured.

Disquisitions or the Śāstrārthas were the norm in those days and the Vidvatsadas-s where they were carried on were the vogue. It may be interesting to note here that till recently in U.P. and Bihar in Brahmin marriages, when the groom's party would arrive at the brides' place, there would be Śāstrārtha between the priests of the two parties the result of which was keenly watched by all those present.

With the coming in of the British a new system of schools and colleges came to be introduced where Sanskrit came to be reduced to one of the subjects among many. Obviously, the number of texts to be studied had to suffer reduction, the more abstruse and abstract of them being completely sidelined, that coming to be the sole preserve of the traditional Paṇḍits, a fast diminishing fraternity with the existing traditional Sanskrit institutions also inserting in their curricula modern subjects in keeping with the demands of the age which would not accept a unilinear approach. Though through the introduction of Honours course at the graduate level and specialization at the post-graduate level an effort was made to remedy the situation, it was not enough to lift up the Sanskrit learning to the level of profundity which is the hall mark of traditional one. With schools having no Śāstric learning how much Hons. and Master's courses would have of the Śāstras? Moreover, the approach was different. In the modern system, it was more varied, along with what is *in* the text there was much *about* it, its authorship, its date, impact on it on earlier texts or of it on later ones. This impinged on the time possible of devoting to line by line mastery of it going by the name of uncritical approach. The modern method of learning *of* and *about* the text appropriated to itself the more exalted status of critical approach .

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Here I may like t take a break and recount a personal anecdote that may throw light on the difference in approach in the two systems, western and the traditional Indian. I am a product of the both the systems, traditional and modern. My teacher from I studied the *Vākyapadīya* was a Professor at the Govt. Sanskrit College, Varanasi. The place of his stay and that of mine were very close to each other. I would accompany him every morning to the College. On the way we would discuss many things. One day I asked him as to what he thought about the authorship of the *Nighaṇṭu* which was the text that the famous Yāska had expounded in his *Nirukta*. I spoke to him about the three different theories in this connection. According to one Dakṣa Prajāpati was its author, according to the other, it was Yāska himself and according the to the third it were the early scholars, the Pūrvācāryas. My teacher told me that he has not given any thought to it. He is more concerned with what is in the *Nighaṇṭu* rather than what is about it. That sums up the attitude of the traditional Pandits about the old texts and that is more eloquent than anything else in highlighting the difference in approach.

Quite a few of the old Sanskrit texts have a large number of known commentaries, the *Bhāgavatapurāṇa* eleven, the Vālmīki *Rāmāyaṇa* six, the *Yogavāsistha* thirteen (including twelve still in manuscript), the *Kāvyaprakāśa* fourteen (that are published; reportedly many more) but none of them engages itself with the question of the date and the authorship of these works. There is nothing in the old commentaries about the Bālakāṇḍa and the Uttarakāṇḍa being later additions to the Vālmīki *Rāmāyaṇa,* a question discussed by scholars, both Indian and western, extensively. The date of the *Yogavāsistha* still hovers anywhere between 6th cen. A.D. to the first half of the 10th cen. A.D. with each scholar pushing his own set of arguments for or against one view or the other.

Orient has always been a mystery to the Occident. To unravel it, to have a peep into its past and present has been a passion with it. That is why even the Jesuit priests who have been visiting India prior to the coming in of the East India Company or people of other persuasions have been interested in discovering for themselves the ancient wisdom of India. That accounts for their interest in Indian works that were in manuscript at that time. They collected them and brought them along to their countries on getting back. Later they gave them to some institutions therein. That is how big collections of them came be built up in countries of Europe over the years. Of these manuscripts a good number of them were in Sanskrit.

With the coming in of the British the process got a fillip. All this resulted in sizeable collections of manuscripts in such institutions as Bibliotheque Nationale, Paris, the India Office Library, London, the British Museum, London, the Bodlien Library, Oxford, the Cambridge University Library, Cambridge and the libraries of the Indological Institutes, the Seminars fur Indologie of Goettingen, Tubingen and Munich,and the Staat Bibliothek, Berlin and so on of Germany

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The British East India Company took up the work of collection of manuscripts in a systematic manner. For each region it appointed manuscript surveyors. The prominent ones for the eastern region that comprised the Bengal Presidency and included Bihar, Bengal, Orissa and Assam were Rajendra Lal Mitra and Har Prasad Shastri. For the western region were Peterson, G. Buhler, Kielhorn and R.G. Bhandarkar, for the southern region were K. Pisharody, T. Ganapati Sastry and Vasudevan Pillai, for the northern region, particularly for Varanasi, were Arthur Venice, Vindhyeshwsari Prasad Dwivedi, Gopinath Kaviraj and so on.

The total number of Sanskrit manuscripts in various collections all through the country is upward of three million.

The eagerness for search for manuscripts led to such initiatives as the expedition to Gobi desert under the leadership of Sir Aurel Stein. The expedition known as the Turfan Expedition led to the discovery of a large number of important manuscripts. Called after Stein, the Stein Collection, they are now with the Hungarian Academy of Sciences, Budapest. The collection was catalogued in eight volumes under the title *Sanskrit Handschriften Ausden Turfan.* A similar initiative led to the expedition to Gilgit and an important find of manuscripts from there called the Gilgit Manuscripts. The first lot of these was discovered by Sir Aurel Stein and the second by Madhusudan Kaul. The second one is now with the National Archives, Srinagar.

Indigenous effort in collection and preservation of manuscripts prior to the contact with the west owes itself in part to the initiative of the local rulers. The Anup Library at Bikaner, the Maharaja's Library called Pothikhana earlier, at Alwar which is now with the Prachya Pratishthan, Raja Man Singh Pustak Prakash at Jodhpur, the Pothikhana at Jaipur, the T.S.S.M. Library at Tanjore the Maharaja's Library at Travancore which is now with the Oriental Manuscrpt Library and Research Department, Kerala University, Kariavattom Campus, Thiruanathapuram are the contributions of the enlightened rulers of the time. In another part the effort owes itself to certain communities like the Jains who built big collections of Jain manuscripts, called the Bhandagaras mainly in Gujarat. During the British times the manuscripts were also preserved in the libraries of the Oriental Colleges and the Oriental Libraries like the Govt. Oriental Manuscript Library, Madras set up at that time.

The need was felt to catalogue all these collections both in India and abroad. Apart from the individual catalogues brought out by the respective institutions comprehensive ones were also undertaken like the *Sanskrit Handscriften in Deautchland*, the Sanskrit Manuscripts of Germany, in twelve volumes, the *Catalogus Catalologurum* of Aufrecht and the *New Catalogus Catalogurum* initiated by V. Raghavan and currently in progress at the University of Madras, Chennai.

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The biggest collection of Sanskrit manuscripts is with the Sarasvati Bhavan Library of the Sampurnanand Sanskrit Vishvavidyalaya, Varanasi. It has one lakh and twenty-five thousand catalogued manuscripts. Besides these there are thirty thousand uncataloged manuscripts in Oriya script discovered from Orissa which are one part of the find from there, the other part being with the State Museum, Bhubaneswar.

The splurge for search for Sanskrit manuscripts generated by western scholars led to the discovery sometimes of rare finds in India and abroad. The plays that Bāṇa refers to in his *Kādambarī* with their special characteristics and which are frequently quoted in works on rhetorics and whose author Bhāsa finds a reverential mention from such a celebrity as Kalidasa in his *Mālavikāgnimitra* were discovered by T. Ganapati Sastri from a chance recovery in the course of his search of manuscripts of a palm-leaf codex in Malayalam which contained ten of the now well-known of thirteen of them as also one, later identified as *Dūtavākya* in a mutilated state. The search continuing, he was able to lay his hands on more manuscripts of them thus completing the full picture of the thirteen plays. Another equally great find was the Paippalāda recension of the *Atharvaveda* by Durgamohan Bhattacharya from Orissa two small tracts from which he published from the Asiatic Society, Kolkata. The full text of it was later brought out by his illustrious son Deepak Bhattacharya.

The next step to the procurement and preservation of the manuscripts was their publication. Scholars thought to bring out in print as many of them as possible. With this started publication series some of the more prominent of them being the Sacred Books of the East Series which Max Muller edited, the Kāvyamālā Sanskrit Series, the Gaekwad Oriental Series, the Trivandrum Sanskrit Series. The Chowkhamba Sanskrit Series with their off-shoots of Benaras Sanskrit Series and Kashi Sanskrit Series, the Anandashram Sanskrit Series, the Calcutta Govt. Sanskrit College Series, the Bhandarkar Oriental Research Institute Series and so on. Some of the works appearing in these series were critically edited, some were not. Some works like the *Padamañjarī* of Haradatta and the *Śabdakaustubha* of Bhattojidīkṣita were published serially in the Sanskrit magazines the *Saṁskṛtacandrikā* and the *Sūnṛtavādinī* being brought out in the mid-nineteenth century, around 1850 or so from Varanasi.

Critical edition of the text of a work was the greatest contribution of western scholars. Their Indian counterparts assimilated the methodology adopted by them that led to the appearance of such monumental works as the critical editions of the *Mahābhārata* and the *Rāmāyaṇa* by the Bhandarkar Oriental Research Institute, Pune and the Oriental Institute, Baroda respectively. Along the same lines is being brought out the critical edition of the Purāṇas by the All India Kashiraj Trust, Varanasi.

The other area wherein the western scholarship created its impact was the preparation of dictionaries like the *Worterbuch* by Roth and Bothlingk, the

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Sanskrit-English Dictionary by M. Monier-Williams, the *Sanskrit-English Dictionary* by Vaman Shaivram Apte and the *Sanskrit Dictionary on Historical Principles* currently in progress at the Deccan College Post-Graduate and Research Institute, Pune which in their character are altogether different from the old Sanskrit lexicons like the *Amarakoṣa* and the later works like the *Śabdakalpadruma* and the *Vācaspatya* as also Concordances, Indices, Encyclopaedias like the multi-volume *Vedic Word Concordance* of the Vishveshvaranand Vedic Research Institute, Hoshiarpur, *A Vedic Concordance* by Maurice Bloomfield, *Concordance of the Principal Upaniṣads and the Bhagavadgītā* by G.A. Jacob, *A Concordance of Sanskrit Dhātupāthas* by G.B. Palsule and the Indices like the *Index to the Names of the Mahābhārata* by Sorenson, *Mahābhāratanāmānukramanikā* from the Gita Press, Gorakhpur, Upaniṣadvākyamahakoṣa from the Gujarati Printing Press, Bombay, Pāda Index of the *Rāmayana* by Harcharan, *Mahābhāratapratīkasūcī*, the *Pāda Index of the Mahābhārata* , forming the last volume of the critical edition of the *Mahābhārata* from Bhandarkar Oriental Research Institute, Poona, the *Word Index of the Mahābhārata* , in CD yet by Ramanujan, Pāda Index of the Sanskrit Kāvyas by Satya Pal Narang currently in progress *Encyclopaedia of Vedānta* by Ram Murti Sharma, *Encyclopaedia of Hinduism* in progress at Hrishikesh and so on., In line with the above is the appearance of the Bibliographies like the two Kālidāsa Bibliographies, one by A.P. Mishra and the other by Satya Pal Narang, the *Rāmāyaṇa* and the *Mahābhārata* Bibliographies from the Sahitya Akademi, New Delhi and the Indices of the verses in the poems, the plays, the tales and fables like the *Pañcatantra* and the *Hitopadeśa* and the Campūs. The texts on grammar now have indices of the Sūtras, Vārtikas, Dhātus, Uṇādis and Paribhāṣās and so have the lexicons of words listed in them. The table of contents, the indices and the bibliography form part of almost all the critical works now including the theses for various University degrees which have in them, in addition to a detailed introduction dealing with such problems as the date and the authorship of the work under study, the other works of the author, the impact on him of his predecessors and his impact on his successors and his contribution to his field.

It was not always the altruistic consideration that drove western orientalists to the study of Sanskrit literature. Some of them, particularly the British ones among them, had a different motive. It is true that being foreign to Indian ethos they sometimes could not do full justice to it. Otherwise they would not have spoken of the Vedas as the 'songs of shepherds' and Śakuntalā of the *Abhijñānaśākuntala* as 'a rustic girl'. Sir William Jones, a judge of the Supreme Court and the founder of the Royal Asiatic Society of Calcutta in 1784 whose Latin translation of the *Śākuntala* first in 1787 and the word to word rendering of the same in English in 1789 had surprised Europe had started learning Sanskrit, as his biographer Lord Teignmouth testifies, to his desire to understand the culture of the land to rule as a perfect ruler true to his own Whig principles, yet in accordance with Indian law. His ambition was, as says his biographer, to translate only the Sanskrit legal treatise, the *Mānavadharmaśāstra*. Max Muller's first foray in Sanskrit literature was to have a better appreciation of the culture and traditions of the natives to

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motivate them to Christianity. It is a different matter that the same scholar on realizing the depth and the profundity of the ancient Indian wisdom became its votary and came out with the collection of his lectures delivered to the I.C.S. probationers about to leave for India to govern under the title: *India What it can Teach Us*

It was due to growing interest in Sanskrit that Chairs for Sanskrit/oriental studies were set up in many foreign Universities either independently or part of South Asian studies or faculties of religious studies. In addition to providing Sanskrit teaching to students they evolved into important centers of Sanskrit learning where scholars distinguished themselves in study and analysis of Sanskrit classics The past two hundred years or so have thrown up a long line of such scholars as have turned into iegendary figures commanding instant respect and admiration. Some of them have become a byword for scholarship in a particular field like Max Muller in Vedic scholarship, Pargiter in Purāṇic scholarship, Jacobi in the Rāmāyaṇic scholarship, Franklin Edgerton in Buddhist Hybrid Sanskrit and so on.

In the Charter issued by the British Crown to the East India Company it was enjoined on the Company to look after education of its British subjects. In accordance with that the Company took upon itself to promote Sanskrit, and Persian and Arabic education that was in vogue at that time. In pursuance of this aim it set up Sanskrit/Oriental Colleges in various parts of India some of which served later as the nucleus of the Universities that were to come up there The first such College to be set up was the Govt. Sanskrit College, Varanasi in 1792 followed by the Govt. Sanskrit College and Govt. Madrassa at Calcutta in 1810, the Deccan College, Poona, earlier named Hindoo College in 1821(it was renamed as Deccan College in 1864) and the Oriental College at Lahore in 1870.[1] Besides these the Company also set up the Asiatic Societies, the Royal Asiatic Society, Calcutta, the Bombay Branch of the Royal Asiatic Society and the Royal Asiatic Society, London.

In 1830 the thinking developed that it would be better if the British subjects of India were taken away from their traditional learning and were taught English and other modern subjects. The greatest protagonists of this school were Macaulay[2] and Raja Rammohun Roy[3] both vehemently opposing the continuation of the age-old system of education.

When the western scholars took to Sanskrit they had the clear advantage of having already equipped themselves with knowledge of Greek and Latin. They could, therefore, easily identify similarities between these languages and the ones grown out of them, the languages that they spoke; English French, German, Italian, Danish and so on and could relate them to a common source which they first gave the name of Proto-Indo-European. The languages of Europe and those of India having commonalities they first grouped under the umbrella term of 'family' that they first called as Indo-Germanic, the term later

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changed to Indo-European. This was to lead over a period of time to the birth of a science of Comparative Philology. The great German philologist Friedrich Schlegel founded this science. He asserted the common origin of Sanskrit and the principal European languages. The similarities observed in the myths of different nations after study of those of India led to the evolution of the science of Comparative Mythology. With this background when the western scholars approached Sanskrit literature they brought to bear on its interpretation fresh light which not unoften appeared more appealing. An instance here would bear it out. In the mantra *gartārug iva sanaye dhanānām gartārug* had generally been interpreted by traditional interpreters as 'one going up the *garta*'; *gartam ārohati*. Now, it is a moot question as to how *ārohana*, climbing is to go with *garta*, which means a pit. It has to be *avarohaṇa*, going down. But the moment *garta* is identified with English cart, the anomaly disappears. With cart it has to be *ārohaṇa*, climbing.

The western scholars and the Indian ones who had the western education used the Sanskrit works in drawing the picture of India and its society in the times when they were written. *India as known to Pāṇini*, *Harṣacarita—Ek Sāṁskritika Adh*yayana ((*Harsacarita*—A Cultural Study), *Patañjalikālinba Bhāratavarṣa* (India in the time of Patañjali) are works which on the basis of the evidence yielded by the respective works draw a picture of India and its society and culture in days of yore, the days when their authors wrote them. This became a norm for many a later study. The initiative for literary and linguistic analysis of old Sanskrit works also owes itself to the western critical system of enquiry.

It was due to impact of western scholarship that historical evolution of Sanskrit literature was taken up as a line of enquiry. This needed the dating of the Sanskrit works requiring as it did massive effort on the part of a galaxy of scholars. There was a wide gap in the dating of the *Ṛgveda* which hovered anywhere between 2500 to 5000 B.C. Gap of several centuries which not unoften looked arbitrary was inserted between the various forms of the Vedic literature, the Brāhmaṇas, the Āraṇyakas and the Upaniṣads. Controversies raged for decades about the chronology of the works and their authors; whether the *Rāmāyaṇa* preceded the *Mahābhārata* or vice versa or whether Aśvaghosa preceded Kālidāsa or vice versa. Even in the works of the same author an order was sought, the *Ṛtusaṁhāra* being taken to be the earliest of the works of Kālidāsa and the *Śākuntalam* the last on the basis of the linguistic and stylistic considerations. On the same basis certain portion/s of the same work were treated as later additions as in the case of the *Rāmāyaṇa* whose first and the last Books or in the case of the *Kumārasambhava* whose cantos from IX to XII are taken to be later additions. Massive efforts were also put in to identify through comparative and critical method the large number of interpolations in old Sanskrit texts.

It was due to the efforts of oriental scholars that histories of Sanskrit literature came to be written like the *A History of Sanskrit Literature* by A.B. Kieth, *A*

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History of Sanskrit Literature by A.A. Macdonell, *A History of Sanskrit Literature* by Winternitz, *Sanskrit Drama* by A.B. Kieth, *History of Dharmaśāstra* and the *History of Alaṅkāraśāstra* by P.V. Kane followed by a large number of similar attempts by later writers.

With the opening up of India to the world, Sanskrit literature has undergone change, both qualitative and quantitative. With access to western literature new literary forms have come to appear in Sanskrit. Novel in the sense in which it is practiced in the west is practiced now in Sanskrit literature. A one-act play that was a rarity in days of yore is the vogue now. So are the radio plays and the plays for the television. In poetry free verse is a common enough occurrence. Even Japanese Haiku has made its inroads into it. New style and technique have surfaced in all types of literary forms. In keeping with the demands of the age new vocabulary has come to be coined. There are works now in Sanskrit on subjects like library science, *Pustakālayaparicaryāprasūna* and the economic survey of India, *Bhāratīyam Ārthikam Sarveksaṇam.* A new revolution is overtaking Sanskrit literature at present.

Sanskrit has gained much from oriental scholarship. It has given new orientation to it and provided it a new impetus to have a different look at it. It is no longer restricted to the confines of India. Thanks to the efforts of the unending chain of oriental scholars it has come to occupy its rightful place in world literature of which it can legitimately be proud.

References

1. It was set up by the Punjab University College, Lahore through a resolution adopted on March 15,1870. The first Principal of the Punjab University College, Lahore was a Hungarian national D.W. Leitner who was Professor of Mohammedan Law at the King's College, London before being appointed as member of the Government Commission. A great scholar of Islamic studies and the author of a number of works including the *History of Islam* and the *Races and Languages of Dardistan,* he was responsible for starting six journals including the *Sanskrit Quarterly Review*. Oriental studies which meant the teaching of Sanskrit, Persian and Arabic had taken off even before the setting up of the Oriental College at Lahore. A society called the Anjuman-e-Punjab had set up elementary schools for oriental learning in 1865 that were closed in 1867. The serious and systematic teaching of the oriental languages began with the setting up of the Oriental College at Lahore in 1870, as said above.

2. "All parties seem to be agreed on one point, that the dialects spoken among the natives of this part of India, contain neither literary nor scientific information, and are, moreover, so poor and rude that, until they are enriched from some other quarter, it will not be easy to translate any

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valuable work into them. It seems to be admitted on all sides, that the intellectual improvement of those classes of the people who have the means of pursuing higher studies can at present be effected only by means of some language not vernacular among them.

What then shall that language be? One half of the Committee maintain that it should be the English.....The claims of our own language is hardly necessary to recapitulate. It stands pre-eminent even among the languages of the West. I have no knowledge of Either Sanscrit or Arabic. But I have done what I could to form a correct estimate of their value. I have read translations of the most celebrated Arabic and Sanscrit works. I have converse both here and at home with men distinguished by their proficiency in the eastern tongues. I am quite ready to take the oriental learning at the valuation of the Orientalists themselves. I have never found one among them who could deny *that a single shelf of a good European library was worth the whole native literature of India and Arabia"* (Italics ours).

----Excerpts from Macaulay's Minutes.

3. This can be verified from the excerpts from the letter that the Raja wrote to Lord Amherst, the then Governor-General in Council on 11th December, 1823:

"We now find that the Government are establishing a Sangscrit School under Hindoo Pundit to impart such knowledge as is already current in India. This Seminary (similar in character to those which existed in Europe before the time of Lord Bacon) can only be expected to load the minds of youths with grammatical niceties and metaphysical distinctions of little or no practical use to the possesors or to society. The pupils will there acquire what was known two thousand years ago.....The Sansgscrit language so difficult that almost a life time is necessary for its perfect acquisition, is well-known to have been for ages a lamentable check on the diffusion of knowledge; and the learning concealed under this almost impervious veil is far from sufficient to reward the labour of acquiring it.....No improvement can be expected from inducing young men to consume a dozen of years of the most valuable period of their lives in acquiring the niceties of the Byakurun or Sangscrit grammar. For instance in learning to discuss such points as the following: *Khad* signifying to eat, *khaduti*, he or she or it eats. Query, whether does the word *khaduti*, taken as a whole, convey the meaning he, she or it eats, or are separate parts of this meaning conveyed by distinct portions of this word? As if in the English language it were asked, how much meaning is there in the *eat*, how much in the *s*? and if the whole meaning of the word is conveyed by those two portions of it distinctly, or by them taken together? Neither can much improvement arise from such speculations as the following, which are the themes suggested by the Vedant:--In what manner is the soul absorbed into the deity? What relation does it bear to the divine essence? Nor will youths be fitted to be better members of society by the Vedantic doctrines, which teach them to believe that all visible things have no real

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existence; that as father, brother, etc., have no actual entity, they consequently deserve no real affection, and therefore the sooner we escape from them and leave the world the better. Again, no essential benefit can be derived by the student of the Meemangsa from knowing that what it is that makes the killer of a goat sinless on pronouncing certain passages of the Veda and what is the real nature and operative influence of the passages of the Veda. Again, the student of Nyaya Shastra cannot be said to have improved his mind after he has learned from it into how many ideal classes the objects in the universe are divided, and what speculative relation the soul bears to the body, the body to the soul, the eyes to the ear, etc.....The Sangscrit system of education would be the best calculated to keep this country in darkness.....but as the improvement of the native population is the object of the Government, it would consequently promote a more liberal and enlightened system of instruction, embracing mathematics, natural philosophy, chemistry and anatomy, with other useful sciences .....by employing a few gentlemen of talents and learning educated in Europe, and providing a college furnished with the necessary books, instruments and other apparatus".

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Simposio Indù-Cristiano

Castelgandolfo 17-21, aprile 2004

"Il concetto e la pratica del Dharma"

Prof. Dr. Satya Vrat Shastri

Quando stava per concludere i suoi studi, uno studente, prima della partenza dal suo maestro, aveva ricevuto da lui le ultime raccomandazioni: seguire il *dharma, dharmam cara*[1] e non dimenticarlo mai, *dharman na pramaditavyam*[2].

Saggi e profeti, uomini di pensiero e filosofi, scrittori e critici hanno dato la massima attenzione e grande lode al *Dharma* che se è protetto, protegge, se ucciso, uccide: *dharma eva hato hanti dharmo raksati raksitah*[3].

Etimologicamente *dharma* significa ciò che sostiene, *dharanad dharma ity ahuh;* il *dharma* è ciò che tiene la gente insieme *dharmo dharayate prajah*[4].

La parola *dharma* è composta da due componenti: *dhr* "sostenere" e il suffisso "*man*", l'agente attivo, quello che sostiene.

Il Dharma è un compendio di regole, convenzioni e costumi, che hanno formulato norme, santificate dalla tradizione, per l'individuo e per la società, la condotta e il comportamento e che sono il fondamento dell'ordine sociale. Senza di esse la società - una mescolanza di individui senza regola - si disintegrerebbe automaticamente. L'uomo, se non le osservasse, non farebbe altro che tornare al suo stato primitivo di animale, *dharmena hinah pasubhih samanah*[5].

Fin dal passato si sono fatti sforzi per definire questo termine così evasivo. **Manu,** il più antico legislatore, scrisse le sue dieci caratteristiche: *essere contento di quello che si ha, perdonare, controllo di sé, astensione dall'appropriarsi di qualsiasi cosa in modo ingiusto, obbedienza alle leggi di purificazione, controllo degli organi, sapienza, conoscenza dell' anima suprema , sincerità e astensione dalla rabbia:*

dhrtih ksama damo steyam saucam indriyanigrahah

dhir vidya satyam akrodho dasakam dharmalaksanam[6]

Il *Hitopadesa* riduce la lista a otto:

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[1] Taittiriyopanisad, 1.11.
[2] Ibid.
[3] Manusmrti, 8.15.
[4] Mahabharata, Karna.69.58.Vedi anche Ramanaya: *Dharanad dharmam ity ahur dharmena vidhrtah prajah*, Uttara, 59.7-8.
[5] Hitopadesa, Kathamukha, 25.
[6] Manusmrti, 6.9

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liyadhyayanadanani tapah satyam dhrtih ksama

alobha iti margo yam dharmasyastavidhah smrtah[7]

La via ottupla del *dharma* e': *sacrificio. studio delle scritture, penitenza, verita', fortezza, perdono, e astensione dall'avarizia* .

Il *Bhagavatapurana* riduce il numero di uno; scrive sette caratteristiche del *dharma* .

ahimsa satyam asteyam akamakrodhalobhata

bhutapriyahiteha ca dharmo yam sarvavarnikah[8]

Non-violenza, verità, non rubare, assenza di passioni, di rabbia e di avarizia, il desiderio di fare ciò che e' buono o in accordo con gli esseri: questo e' Il *Dharma* per tutte le caste.

Il numero sette viene poi ridotto a cinque. Queste cinque caratteristiche sono: *"astenersi dal recare offese (alle creature) , sincerità, astensione dall'appropriarsi illegalmente (dei beni degli altri), purezza e controllo degli organi. "*

ahimsa, satyam asteyam saucam indriyanigrahah

etam samasikam dharmam caturvarnye 'bravin Manuh[9]

Diminuendo il numero da cinque a quattro si dice che costituiscono il *dharma: i Veda, la sacra tradizione, i costumi degli uomini virtuosi e ciò che e' caro a se stesso.*

Vedah smrtih sadacarah svasya ca priyam atmanah

etac caturvidham prahuh saksad dharmasya laksanam[10]

Il ***Mahabharata*** raccogliendo il denominatore comune fra tutte queste interpretazioni, dichiara che una sola e' la caratteristica del *Dharma*, espressa come la sua essenza, *dharmasravasva*, ciò che non si deve fare agli altri cio' che non si vorrebbe fosse fatto a noi:

atmanah pratikulani paresam na samacaret

Lo spiega anche come semplicemente *anrsamsya*[11], "compassione", che chiama la migliore virtù, *paro dharmah* o *arjava*, *"saper andare avanti con tutto l'impegno e la forza"*, *arjavam dharmamity ahhuh* [12].

La definizione concisa del termine *dharma*, si e' fatta strada guadagnando sempre più spazio e ciò viene in evidenza nella spiegazione di **Kanada** come *yato bhyudayanihsreyasasiddhih sa dharmah*[13], ciò che porta al miglioramento (della

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[7] Hitopadesa,1.8
[8] Bhagavatapurana, 11.17.21
[9] Manu, 10.63
[10] Ibid., 2.12
[11] Mahabharata,Vana.213.30
[12] Ibid., Anu 142.30
[13] Yogasutra, 4.100.

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prosperità economica) e alla beatitudine finale e' il *dharma.* E nella spiegazione di **Jaimini** *codanalaksano 'rtho dharmah "l'ordine delle scritture e' il dharma".*

L'imperatore Ashoka definisce il *dharma, dhamma,* nella sua forma Pali, come "*compassione, carità, sincerità, purezza, bontà, gentilezza*": *daya, dane, sace, socave, madave, sadhave*[14]. Questo e' in essenza ciò che enunciò Manu. Il *dharma* perciò significa, **secondo Manu e Ashoka**, una serie di principi etici ben definiti propri a tutte le religioni.

Il *dharma,* una parola capace di tante sfaccettature di significato, vuol dire anche *regola* o *pratica.* Quando si dice *krte ca pratikurvita esa dharmah sanatanah*[15], "si deve ricambiare l'atto buono compiuto", ha precisamente lo stesso significato: *esa dharmah sanatanah* che vuol dire :" e' l' antica regola".

Molto spesso il termine significa dovere. Manu dichiara che i doveri del *dharma* in *Krtayuga* sono diversi da quelli in *Treta.* Lo stesso e' il caso di *Dvapara* e di *Kali.* Ha veramente quel significato il ***Bhagavatgita*** quando dice: *svadharme nidhanam sreyah paradharmo bhayavahah*[16], e' meglio perdere la vita mentre si fa il proprio dovere seguendo il proprio stadio della vita che seguire il dovere prescritto per uno stadio diverso.

Come uno dei quattro scopi della vita , il *caturvaga* , vuol dire *giustizia, buone azioni. eka eva suhrd dharmo nidhane 'py anuyati yah*[17] *Ciò che sempre si e' detto essere l'unico amico che segue una persona anche nella morte;.*

Ci possono essere occasioni in cui i doveri possono essere in conflitto l'uno con l'altro. Si deve allora saper scegliere fra due doveri e dare priorità all'uno rispetto all'altro. Sbagliare in queste situazioni e' molto comune. Kalidasa descrive proprio all'inizio del suo *Raghuvamsa* una situazione in cui anche un re del calibro di Dilipa non aveva saputo agire come avrebbe dovuto.

"E' I dovere, un sacro obbligo, per un marito unirsi a sua moglie, dopo un periodo di astinenza. Il re, preso da questo pensiero, andava di fretta per non venir meno a questo obbligo. Ma ciò lo indusse a non mostrare il dovuto rispetto alla mucca sacra Surabhi girandole intorno sulla strada del ritorno sulla terra dopo aver aspettato Indra, per cui cadde nella sua maledizione col non essere benedetto con la progenie fino al tempo in cui gli avrebbe sacrificato sua figlia. Ora in questo caso c'era una situazione in cui Dilipa aveva due doveri, uno verso sua moglie e l'altro verso la mucca sacra. Mentre era *dharma* unirsi a sua moglie, era anche *dharma, sadhavacarana,* essere rispettoso alla mucca sacra. Preso in questo dilemma avrebbe dovuto esprimere il suo giudizio. Dare rispetto agli esseri sacri , *devayoni* e più importante che affrettarsi ad incontrare sua moglie *manusyayoni,* anche se ciò avrebbe implicato una trasgressione temporanea al suo dovere, *dharmalopa".*

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[14] Delhi Topra Pillar Inscription No. 7, line 12.
[15] Ramayana, 5.1.106
[16] 3.35
[17] Hitopadesa, 1.66.

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Nel *Mahabharata* si presenta il fatto di quando Yudhisthira nel gioco dei dadi punta anche sua moglie Draupadi e la perde dopo aver perso prima se stesso. Draupadi domanda direttamente al carrettiere Pratikamin, incaricato di portarla al Tribunale, se una persona che ha puntato se stesso e ha perso, abbia ancora autorità di giocare un'altra persona. Pratikamin riferì al tribunale ciò che Draupadi gli aveva detto, ma Yudhisthira rimase in silenzio ; Duryodhana sentì che sarebbe stato meglio se la donna stessa avesse potuto fare la domanda al Tribunale. Anche se in un momento che non stava bene, accompagnata da Pratikamin, andò davanti al suo suocero Dhrtarastra . E da lì fu trascinata da Duhsasana, per ordine di Duryodhana, al Tribunale dove nessuno dei presenti inclusi Bhisma, Vidura, Drona, Krpa e altri dignitari le dettero una risposta.

A questo punto si alzò Vikarna, uno dei fratelli minori di Duryodhana per difendere Draupadi. Il cuore della sua difesa era che siccome Draupadi apparteneva a tutti i fratelli Pandava, uno solo di loro non aveva l'autorita' di scommetterla. Ciò trovò un rifiuto in Karna nel fatto che siccome gli altri Pandava erano stati scommessi e persi, non avevano più il diritto su Draupadi. Inoltre, Yudhisthira aveva scommesso tutte le sue proprietà, che includevano Draupadi. Per cui la domanda se lui avesse avuto l'autorità' di scommettterla era diventata superflua. Anche se trascinata e insultata da Duhsasana, Draupadi ripeté la sua domanda e chiese di avere una risposta.

E fù qui che Brisma si fece avanti dicendo che la via del *dhrama* e' impenetrabile, e sfida anche l'intelligenza dei grandi pensatori. Espresse la sua incapacità di rispondere alla domanda e diresse la donna a Yudhisthira. La storia va avanti e conferma l'idea che ci possono essere situazioni in cui e' difficile interpretare il *dharma*.

Il *dharma* e' anche inteso come buona condotta, la condotta che si conforma ad accettare le norme sociali che possono includere di far passare prima i Brahmini, le mucche e i re, di non dormire e non studiare al crepuscolo, non dare del tu e chiamare per nome gli anziani[18].

Implica anche osservare una certa etichetta. Nei testi antichi si raccomanda di non grattarsi la testa con le mani giunte[19], di buttare l'acqua usata per lavare i piedi lontana dalle abitazioni[20], e di dormire con la testa nella direzione nord e ovest[21]. L'etichetta anche include di non parlare quando non ci e' stato richiesto[22].

E stato ripetutamente sottolineato che il *dharma* deve essere seguito come norma della vita, con nessun interesse mondano. Se qualcuno cerca di sfruttarlo o e' assalito da dubbi su di esso dopo averlo seguito, non raccoglie frutti.

na dharmaphalam apnoti yo dharmam dogdhum icchati

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[18] Mahabharata, Santi. 193.25.
[19] Ibid., Anu. 104.69.
[20] Ibid., 104.82
[21] Ibid., Anu. 104.48
[22] Ibid., Santi. 287.35.

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yas cainansankate krtva nastikyat papacetanah[23]

Il *Mahabharata* dichiara ; che non si deve dubitare sul *dharma* se non sono stati raccolti i risultati desiderati: *na phalabhavad dharmah sankitavyah*[24]. *Phala* (i frutti) non sono il fine per cui il Dharma e' stato seguito.

Coloro che rimangono risoluti in esso non incontrano disgrazie. Anche se si dovra' lottare per raggiungere un certo scopo, si deve cominciare prima col *dharma.* Il risultato e' un fatto concomitante come il nettare lo e' con il cielo[25].

Ciò che importa e' che si deve continuare a compiere buone azioni. Queste di per se' condurranno al raggiungimento del fine desiderato. Non ci dovrebbe essere alcuna ragione per dubitare l'efficacia del *dharma.*

Parlando del *dharma,* un punto che ha bisogno di una speciale considerazione e' che un *dharma* che intralcia la via di un altro *dharma* non e' *dharma,* e' una via cattiva; cio' che non calpesta un altro *dharma* e' il vero *dharma:*

dharmani yo badhate dharmo na sa dharmah kuvartma tat

avirodhat tu yo dharmah sa dharmah satyavikrama[26]

Il saggio Lomasa nel corso di una conversazione con Yudhisthira narra l'episodio del Re Sibi di Usinara.

Un piccione , in realtà Agni camuffato, si era rifugiato presso il re per salvarsi da un'aquila che lo inseguiva e che era in realtà Indra camuffata; le divinità volevano provare la devozione del re al *dharma* . Quando il re, anche se pressato molto dall'aquila, non lasciò andare il piccione a motivo che era il suo *dharma* offrire protezione a un essere che si era rifugiato in lui, l'aquila contestò che tenere un essere, cioè se stessa, senza cibo, il cibo che la natura le aveva assegnato, sarebbe stato *adharma*[27].

Sono situazioni come questa appena citata che rendono il *dharma* difficile a capirsi. E' vero ciò che e' stato detto e cioè che e' difficile indovinare il *dharma* come lo e' scoprire i piedi di un serpente , *aher iva hi dharmasya padam duhkham gavesitum*[28].

E' questo che ha spinto pensatori a proclamare: " E' vero ciò che porta al benessere degli altri, tutto il resto e' verità tecnica." *na satyam kevalam satyam anrtam na tathanrtam..*

" La verità non e' verità in sé stessa. E nemmeno la non verità e' tale. Tutto ciò che e' bene per tutti e' la verità. Il resto e' l'opposto."

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[23] Ibid.,Vana.31.6
[24] Ibid., 31.38
[25] Ibid., *nahi dharmad apaity arthah svargalokad ivamrtam*, Udyoga. 37.48
[26] Ibid., 131.11
[27] Ibid., Chapter 131
[28] Ibid., Santi. 132.20

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hitam yat saravalokasya tat satyam sesam anyatha[29]

Il *dharma* non può essere capito solo leggendone qualcosa al riguardo: *na dharmah paripathena sakyo bharata veditum*[30]. Deve essere messo in pratica. E' questo che sostiene la società, *dharanad dharma ity ahur dharmo dharayate prajah.*

Coloro che non sono motivati dal *Dharma* sono come erbe avvizzite in mezzo al grano e come termiti in mezzo ad uccelli alati:

pulaka iva dhanyesu putrika iva paksisu

tadvidhas te manusyanam yesam dharmo na karanam[31]

Non si deve avere un compagno nel *dharma*. Si deve andare avanti da soli, *eka eva cared dharmam, nasti dharme sahayata*[32] . Finche' si e' in vita, si deve continuare a seguire il *dharma.*

Il *dharma* e' generalmente di due tipi, il *pravrttilaksana* e il *nivrttilaksana*[33], il fare e il non fare, ciò che dobbiamo fare e ciò che non dobbiamo fare. Il ruolo e' intercambiabile se le circostanze permettono il loro contrario. Cio' che e' *adharma* può indossare il mantello del *dharma* in alcuni momenti e in certe situazioni. Anche un furto, una bugia e la violenza, che sono normalmente condannate, possono far ricorso al *dharma,* in certe situazioni come quando la nostra vita o la vita di una persona innocente e' in pericolo.

Sono situazioni come queste che danno legittimità al saggio Visvamitr che mangiò la carne del cane o al messia della non violenza, Mahatma Gandhi, che ricorse all'eutanasia per una mucca per non farla più soffrire, oppure Yudhisthira che disse a Drona, che stava imprecando contro il suo esercito, che Asvatthaman era morto. L'autore del *Mahabharata* chiama *avasthika* questo tipo di *dharma* che in circostanze normali sarebbe stato *adharma* :

adanam anrtam himsa dharmo hy avasthikah smrtah[34]

Il termine e' stato spiegato dal commentatore Nilakantha come *avasthavisese bhavah*, "in una situazione particolare; *pranatyagadau adharmasyapi steyader dharmatvat*, quando ad esempio c'e' il rischio della vita, anche un atto condannabile, *adharma,* come il furto ecc., e' *dharma".*

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[29] Bharatamanjari, Santi.402
[30] Mahabharata,Santi.260.3.
[31] Ibid., 181.7.
[32] Ibid., 193.32.
[33] Ibid., Santi.241.6
[34] Ibid., Santi.36.11.

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Inoltre il *dharma* può essere diviso in doveri e atti meritori che devono essere messi in pratica dalle persone di pensiero, e in doveri e attivita' particolari di certe famiglie, i *kuladharmas*, tradizioni familiari che mettono un freno all'operare di coloro che andrebbero fuori strada. Questi tradizioni hanno una grande influenza nella famiglia, nel clan, nella tribù e nella comunità qualsiasi siano le differenze fra i loro membri [35] e assicurano un rigido rispetto verso certe norme rispettate dall'antichità'. Da notare che e' stata questa comunità che vive a Bali in Indonesia che ha ostacolato molto la diffusione dell'Islam quando stava invadendo le altre isole dell'arcipelago. Alcuni uomini di questa comunità non avevano osato convertirsi, anche se inclini a ciò, per paura di essere scomunicati dalla comunità, che avrebbe reso molto dura la loro vita.

Le scritture hanno espresso con forza che una persona deve continuare a seguire il *dharma* in qualsiasi stadio della vita anche nelle situazioni più difficili.

Il *Dharma* deve essere seguito dalle persone anche nei rapporti con gli altri. Per questo non sono di grande importanza simboli esterni come vestirsi di arancione o non aver cura dei capelli .

duhkhito 'pi cared dharmam yatra kutrasrame ratah

samah sarvesu bhutesu na lingam dharmakaranam[36]

Il *Dharma da'* perfino risultati impensati, *asankalpyam acintyan ca phalam dharmad avapyate*.

E' il *dharma*, che può offrire protezione in ogni situazione.

Kausalya invoca lo stesso *dharma* quando da' l'addio al figlio Rama in partenza per un esilio di quattordici anni nella foresta.

yam palalyasi dharmam tyam pritya ca niyamena ca

sa vai raghavasardula dharmas tvam abhiraksatu[37]

" O tigre tra i discendenti della razza di Raghu, possa essere protetto da quel *dharma* che hai perseguito con regolarità e con gioia ".

[35] Ibid.,Vana.243.2.
[36] Hitopadesa, 1.91.
[37] Ramayana, 2.25.3.

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Simposio Indù-Cristiano
Castelgandolfo, 17-23 aprile 2004

La pluralita` delle vie spirituali: Jnaneswari

Dott.ssa Shubada Joshi

Il Gita e Jnaneswari

Jnanesvari e' un commento al testo Sanskrito del Bhagavadgita. E' una narrazione, in forma poetica, di Krishna ad Arjuna: un dialogo fra i due come pure fra Dhrutarashtra e Sanjaya (fra il re cieco, padre di Kauravas, ed il narratore che gli ha descritto l'avvenimento della guerra nel Mahabharata). La Gita inoltre e' considerato anche una delle scritture originali della filosofia Vedanta.[1]

Nel XII secolo Jnanesvara, un santo Bhagavata dello stato del Maharashtra, scrisse un commento al Bhagavadgita, conosciuto con il titolo di Jnaneswari. E' in lingua marathi ed e' stato scritto in forma poetica, rivolto alle masse.
Per quel periodo storico la cosa era rivoluzionaria, se si pensa che la lingua ufficiale per la sapienza spirituale come pure per discorsi di carattere filosofico-intellettuale era il sanskrito e solo il sanskrito, che tuttavia gia` a quel tempo non era piu' una lingua delle masse.
I secoli XI e XII videro la nascita di un movimento caratterizzato dal passaggio dal Sanskrito alle lingue regionali.

La Bhagavadgita comprende 18 capitoli ed ognuno di essi e` composto di molti versi. Jnanesvara spiega ogni verso della Gita, scrivendo in lingua marathi con l'aiuto di analogie, metafore o similitudini. Questo permette all'uomo comune di cogliere le ricchezze del tesoro spirituale della Gita. E' mirato a coloro cui non era concesso l'apprendimento del sanskrito.[2]

La Gita abbraccia tutto, e' tollerante, cattolica (nel senso di universale) ed aperta nel suo approccio. Non sostiene la posizione di alcuna setta o di nessuna via specifica, evitando cosi` la presa di posizioni di tipo esclusivista. Accetta infatti la via della sapienza – la conoscenza elevata (Jnana marga) – la via della azione priva di desideri – (Karma marga) – la via della devozione – Bhakti marga – ed infine quella dello yoga, ovvero del risveglio di Kundalini.
La stessa apertura alla diversita' e' elaborata da Jnanesvara con linguaggio poetico, pieno di bellezza estetica e di profondita' spirituale.

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La forma poetica della Gita, come pure quella di Jnanesvari, hanno da sempre dato vita a nuove interpretazioni. Come tutte le migliori composizioni poetiche, entrambe le opere sono piene di simbolismi, di significati che spalancano immagini e sono inoltre spiegati in vari modi anche in prosa.
Lo stesso Jnanesvara canta la bellezza della Gita (1-71) e la paragona alla bellezza eterna e sempre fresca della dea Paravati.[3] Afferma infatti che la Gita e' la forma letteraria della divinita'.[4]

Egli aggiunge una nuova dimensione al dialogo poetico della Gita. La si coglie nel dialogo fra Jnanesvara, Nivrttinatha, il suo guru, e svariati ascoltatori.[5] Da sempre ha cantato le meraviglie del suo guru, affermando che, proprio per la sua grazia, gli e` stato fatto dono di una abilita' poetica, esteticamente meravigliosa. Per via della purezza interiore e della grazia del suo guru, Nivrttinatha, persino un atto naturale come il respiro ha assunto una espressione poetica.[6]

Ed ancora afferma che, proprio per via delle grazie del guru, "io saro' capace di esprimere in parole cio' che non si puo' esprimere, rendero' la gente felice di sperimentare coi sensi cio' che appartiene alla dimensione extra sensoriale.[7]"
Ed ancora: "Le mie parole avranno tutta la soavita' immaginabile e saranno ripiene di fragranza. Saranno cosi' succose che le orecchie potranno abbeverarsene come fossero lingua. Normalmente la parola (shabda) e' colta dall'orecchio, ma delle mie parole godranno tutti gli organi di senso."

Ed inoltre: "Serviro' un piatto dolce sotto forma di Moksha (*la liberazione dal ciclo delle reincarnazioni*), un piatto di parole. E' una festa di cui dovra' godere la mente, pienamente concentrata sullo spazio interiore. Sono parole che dovranno essere ascoltate con una mente molto sensibile e pienamente concentrata. E' un vangelo spirituale adatto agli iniziati e non agli altri. Se si perde la sensibilita' si perde anche il significato. Sara' infatti come raccontare una storia ad un sordo muto."[8]

La bellezza poetica di Jnanesvari e' spesso usata come motivo ispiratore per aiutare i fedeli comuni a impegnarsi sulla strada della sapienza spirituale.
La forma poetica e' molto utile anche per espressioni simboliche di spiritualita'. Dato che entrambe, la Gita e Jnanesvari, hanno il compito di guidare sulla via spirituale della vita, il loro fine e' quello di portare una trasformazione interiore attraverso un mutamento di

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atteggiamento. In questo senso la forma poetica e' quella senza dubbio piu' adatta a favorire questo cambio di atteggiamento.

La prosa, infatti, e' efficace per argomentazioni logiche, per l'informazione e per l'analisi. La poesia e' invece adatta a portare ad un cambiamento paradadigmatico. La prima infatti assicura informazioni nella vita, la seconda invece forma alla vita.

Il fine ultimo dell'insegnamento spirituale in India e' il raggiungimento della vera natura dell'interiorita' e l'esperienza della vera qualita' della vita. Si credeva inoltre che l'interiore, il se', il Divino e' espresso solo parzialmente proprio perche' al di la' dell'espressione. Si accetta quindi la pluralita' di espressioni parziali.[9]

Inoltre, sulla base dell'unicita' di ogni persona umana individuale, si accetta anche la pluralita' delle vie. Ogni persona umana infatti si differenzia dagli altri in atteggiamenti, attitudini, in cio' che piace ed in cio' che non piace, nelle capacita' e nei diversi talenti ecc.[10]
Qui sta il motivo per cui la pluralita' delle vie e' accettata dalle Upanishad, dalla Gita e dal suo relativo commento, anche in marathi, da parte di Jnanesvara.

Jnanesvara distingue anche fra le capacita' di ciascun fedele. Afferma infatti che alcuni potrebbero procedere a passo di formica (pipilika marga), lenta si', ma con un passo regolare, altri magari vanno avanti a salti come le rane (bheka marga), o ancora altri con andare strisciante a mo' di serpente (sarpa); ci sono poi quelli che volano a grande velocita' come gli uccelli (khaya) oppure alcuni si muovono con un unico lungo salto, come le scimmie.
Questi sono vari metodi e varie strade, ma in definitiva tutte le strade si fondono in unita' perche' il loro fine e' lo stesso: cioe' lo sperimentare l'interiorita', la divinita'.
La posizione pragmatica ed universale della Gita e di Jnanesvari lascia aperta la possibilita' alla pluralita' delle strade.
Come le Upanishad, la sua posizione e' libera da raccomandazioni singolari e positive. Non prescrive una unica via singola.[11] Concede piuttosto il permesso di seguire ogni strada verso la Divinita'. Come la Cha-Upanishad e' Anujna (il permesso di qualsiasi interpretazione che porti verso il Divino).

Entrambi quindi, sia l'autore della Gita come pure quello di Jnanesvari, hanno voluto presentare una molteplicita' delle varie possibilita' della qualita' di vita e della vita spirituale.
Entrambe erano lontanissime dalla mia insistenza cieca sulla 'Via'

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Shankaracharya alla domanda: "Quale e' il criterio della Verita'?", rispose: "Anagrah – la non insistenza -."

Secondo Jnanesvara, l'assecondare una posizione esclusivista, e' sinonomo di ignoranza – ajnana. Afferma infatti che le molteplici vie, sia pure apparentemente separate in origine, si fondono poi in Unita'. E' dunque errato accettare una strada come giusta o vera e considerare le altre sbagliate e fallaci.
Per questo si manifestano diverse possibili strade che conducono alla realizzazione spirituale: lo stile di vita secondo la Jnana-yoga, o quello che segue il Karma-yoga, o ancora un altro che chiamiamo Bhakti-yoga, il Kundalini Yoga ecc. Alla fine, tutti insieme, formano una Unita'.

E' dunque difficile, secondo lui, individuare una posizione ben precisa come essenza della Gita: anzi e' un compito impossibile.
Sarebbe' forse piu' plausibile coltivare un giardino di alberi di kalpataru (un albero mitoligico che realizza i desideri).[12] Afferma ancora che trasformare tutta la terra in oro, creando montagne di gioielli Chitamani, riempendo tutti i sette mari di nettare (amrita) sarebbe senza dubbio piu' facile che definire l'essenza della Gita in maniera esauriente.

I punti in comune delle diverse vie
In Jnanesvari egli spiega la via della conoscenza-sapienza (Jnana), quella dell'azione (Karma), quella della devozione (Bhakti) ed infine la via della meditazione –yoga (Kundalini).

La via della conoscenza non si riferisce alla conoscenza esterna, in termini di informazione, ma piuttosto alla conoscenza interiore: la virtu' nel senso socratico, la sapienza. Si tratta della esperienza intuitiva della persona interiore (parusa, atman), la Divinita' dentro di noi. E' l'esperienza dell'unita' dell'interno e dell'esterno, l'unita' del Atman e del Brahman, l'unita' dell' 'Io' e del cosmo. E' questa una esperienza che trascende il linguaggio della pluralita', della dualita' e dell'unita'[13]
Cancella l'ignoranza (ajnana) del finito, dell'io, dell'egoismo,ecc. Trascende i tre gunas (forme).[14]

Alla via dell'azione viene attribuita la stessa importanza. Secondo Samkhya, Vedanta ecc. L'azione e' sempre associata con le sue conseguenze buone o cattive e costringe ognuno a subire il ciclo delle reincarnazioni. Quindi l'azione non potra' mai essere la via della liberazione. Al contrario, secondo la Gita e Jnanesvari, l'azione e' una forma d'impegno, di dovere, dharma, che non ha tuttavia una forza vincolante. Come parte del

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prakrti (natura) l'azione e' inevitabile.[15] Tuttavia se e' compiuta senza egoismo e senza desideri non ha conseguenze vincolanti.
Non potendo comunque evitare gli impegni e i doveri, si suggerisce di venerare il Divino proprio attraverso i doveri e gli impegni personali di ciascuno (svadharma).[16]
Questo comporta tutta una serie delle azioni virtuose che portano alla purificazione interiore.[17] Tuttavia, al di la' di alcune direttive generali, la scelta delle virtu' da praticare e' lasciata alla discrezione dell'individuo. La via dell'azione esclude i ritualismi, le tradizioni, i voti con penitenze corporali ecc.. Jnanesvari lo definisce il cammino virtuoso dell'ignorante (Ajnanaca punya marga).
Esso si identifica poi con la via della devozione e della conoscenza man mano che tutte le azioni si liberano dell'Io e dell'egoismo. Si raggiunge cosi' l'unita' del Jnana, Karma e Bhakti.

La via della devozione (Bhakti) e' quella che Jnanesvara ama in modo particolare, fermo restando che ognuno e' libero di scegliere la strada che preferisce. Egli sostiene infatti che la strada della devozione e' piu' semplice e che puo' essere praticata in qualsiasi momento da persone umane di qualsiasi tipo, sesso, casta e classe sociale.
E' questa la strada che porta l'io ad arrendersi al Divino e che sfocia nell'Unita'. Infatti ha sempre consigliato la devozione unitamente alla sapienza piu' elevata e alla virtu'.[18] E' sinonimo di parabhakti e di svasamritti.[19]
La strada della devozione deve essere libera da egoismi e deve guardare al mondo come all'incarnazione del Divino e servirlo con un eccelso amore altruistico.
La devozione deve essere ferma, stabile, inalterata, con una fede incrollabilmente leale.[20]

A differenza di Jnanesvara, l'edizione originale della Gita non fa riferimento a Kundalini yoga, come a una via specifica. Nel commento al Capitolo VI della Gita, Jnanesvara rivela il segreto di Kundalini yoga, cosi' come era stato trasmesso a lui dal suo guru Nivrttinatha.
Spiega che la meditazione deve essere fatta ricordando il guru, l'interno (antabkarana) deve essere ripieno di purezza (sattva) e l'io deve essere eliminato.[21] –
Anche se la definisce la 'via suprema' (pantha raja – la via regale) sa bene che essa e' assai difficile ed e' riservata a pochi eletti.

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Dice infatti che "seguire questa strada e' come entrare nel fuoco ogni giorno senza marito"[22] Ammonisce i seguaci a non stancarsi e scoraggiarsi nel seguire la strada dello yoga con le sue 8 forme.[23]
Dipinge poi in modo mirabile la figura dello yogi (maestro) che ha raggiunto lo stadio ultimo: "Lo yogi e' come un fiore 'champaka', dorato e fragrante, egli e' una statua di nettare (amrita). No, No, anzi e' un meraviglioso giardino di soavita'. Egli e' la Luna Piena d'autunno (sharada), che rinfresca la brezza e le acque. E' la Luce Divina incarnata nella posizione seduta"[24]

Sia la Gita che Jnanevari credono che, alla fine, la molteplicita' delle strade culminino nella esperienza dell'unita'. Si tratta dell'esperienza delle vie e del fine ultimo, unita' dell'interiore e dell'esteriore, l'unita' del Se' e del Divino: e' il termine di ogni molteplicita'. Dato che, alla fine, tutte le vie si fondono l'una nell'altra e il fedele diventa uno con il Divino, la molteplicita' sparisce.

Jnaneswari afferma: "Coloro che diventano uno con Me, sono purificati dalla sapienza, per loro si interrempe la strada del ritorno (in altre parole con la liberazione si esaurisce il ciclo delle reincarnazioni)"[25]
A questo Arjuna domanda: "Coloro che sono uniti a te e che quindi non dovranno rinascere, sono diversi da te o sono una cosa sola con te? Se sono uno con te e' allora inutile dire che non nasceranno di nuovo. Ma se sono ancora diversi da te allora e' impossibile parlare di esaurimento delle rinascite."

Krishna risponde allora con queste parole: "Se uno guarda dalla prosepttiva di Viveka (la conoscenza che sa discernere o che adotta un punto di vista spirituale) allora esiste una unita' naturale, ma se si guarda alle cose in modo superficiale, allora certamente c'e' una differenza. Basta pensare al bacino d'acqua e alle onde, oppure all'oro e agli ornamenti. A causa dell'ignoranza appaiono diversi e distinti, ma in realta' sono una cosa sola."[26]

Jnanesvara pare aver adottato la prospettiva dell'ape (Madhukara drishti) Infatti come l'ape raccoglie il miele da una varieta' di ottimi fiori, e tuttavia ne viene fuori un miele con un gusto unico, piacevole e ben miscelato, cosi' la diversita' delle strade in Jnanesvari diventa una cosa sola con l'esperienza spirituale dell'unita'.

Si riferisce a tutte le tradizioni a lui pre-esistenti, senza tuttavia accettarne alcuna in modo esclusivo. Accetta per esempio la non-dualita' o Advaita, senza tuttavia accettare

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la natura illusoria del mondo e neppure la via della rinuncia. Inoltre non accetta lo stato inferiore della via dell'azione e di quella devozione. Fa sua la strada del Kundalini Yoga di tradizione Shivaita ma ne rifiuta il suo aspetto di pancamakara sadhana. Opta per la lingua della gente, la via del bhakti come Veera Shaivas, rifiutandone comunque l'attegiamento antivedico.

Di tutte le correnti e tradizioni scegliE gli aspetti favorevoli ed utlli ad un vero progresso spirituale. Ha inoltre aperto la via della spiritualita' alle donne e alle classi piu' basse. Ha cosi' dato vita ad una sua via, ma senza arrogarsene il diritto di originalita'.
Usando le sue stesse parole, lo si puo' descrivere come 'colui che ha partecipato la propria anima all'anima di esseri finiti ed in stato di schiavitu', in modo da alleviarne le sofferenze. Ha cosi' dato vita ad una nuova via, piena di grazia, piena d'amore in ogni dimensione, un amore che salva le anime finite e sofferenti'.

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A summary of its contents cantowise is as follows :

First Canto-(59 verses) : The poem is introduced with a description of the southern country, the river Kaveri, the Cola country, the city of Tanjore, the city of Kamala also known as Sripura near Tanjore and the temple of Tyagaraja therein.

Second Canto (Verses 63) : It describes the ancestry of Muttusvamidiksita. His family had been living in Sripura from very early times. From there it went to the Pancanada country and from there to Conjeevaram. After moving about in some villages of the Cola country it came back to Sripura from where it migrated to Tanjore. In Conjeevaram in another family of the Brahmanas was born Ramasvami who when a child of seven found himself along the banks of the Narmada in a village called Govindapura when his parents had to leave Conjeevaram on account of Muslim invasion. The parents of the child passed away soon after the and the poor orphan took pity on him and brought him up and taught him Veda, Kavya and Sastra. The child was gifted with a fine voice. The Brahmanas noticing this gift in him persuaded him to cultivate the art of singing by learning music. Ramasvami approached Virabhadrarya, son of Achutabhadracharya resident of a village along the banks of the river Venna. He stayed with him for two years and then came to Sri Venkaya Vidyanath Makhi to learn further the intricacies of Carnatic music. In a year's time he learnt from him the seventy two Mela (a type of dance) and songs.

In the Third Canto, Verses 38, is described the performance in music of Ramasvami in the court of the ruler of Tanjore at the instance of his teacher, his migration to Mayuram and from there to the city of Kamala or Sripura. There he made his mark in the assembly of musicians organized by the ruler of the place on the occasion of the annual temple festival there. The ruler still remembering the songs Ramasvami had sung in his court made him sing the latest of his compositions. Ramasvami then sang the latest of his songs. The king felt immensely happy at this and rewarded him profusely.

The Fourth Canto, verses 44, is introduced with the longing of Ramasvami for a child, the various austerities he and his wife practised, his padaya ra, travel on foot, to the temple Vaidyesa,

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singing there songs in praise of Muttusvami, his coming back to Sripura, birth of a child named by Ramasvami as Muttusvami to commemorate his birth through the grace of Muttusvami. With the passage of time Ramasvami was blessed with two other sons Venksta Vaidyanatha Cinnasvami and Balukumarasvami and a daughter Bala. Even when a child Muttusvami would practise a sruti on the Tambura. His father taught him the Amarakosa, the Kavyas, the Rupakas, the Tarkasangraha and the Upanisads. The father also gave him sound training in music. The orher two sons of Rama svami also learnt learnt music and al, the three therefore made a good trio of young budding musicians.

The Fifth Canto, 52 verses, describes the visit to Sripura of one Muttukrishna Mudaliar, a rich man of Manadi and his listening of the songs of Ramasvami and Muttusvami and his insistance to Ramasvami to accompany him to Manali.

The Sixth Canto, verses 82, describes the visit at the instance of Mutyukrishna Mudaliar to Manali of Ramasvami with his family, the death of Muttukrishna Mudaliar, the regard of Cinneyya Muttukrishna Mudaliar, the son of Muttukrishna Mudaliar for Ramasvami, Cinneyya's bringing the foreign musical instrument called Pindil to Ramasvami, the skill of Balusvami, Ramasvami's youngest son at that, Cinneyya's request to Ramasvami to sing his mighty Prabandham with its 108 Ragas and Talas and Ramasvami and Ramasvami sing the same with the active assistance of his sons and Cinneyya's extreme happiness at that. Then is taken up the des ription of Ramasvami's great proficiency in and concentration on devotional music, his fame, his charismatic achiements like the regaining of the eyesight throughbthrough the grace of Saptasailesasrinivasapropitiated by Ramasvami by his 45 songs sung one each on 45 days he stayed there by his son Cinnasvami who had cast them. Since Ramasvami had stayed in Manali for quite some time he felt like going back to his old place of Sripura. He came back to Sripura and was overtaken by death soon thereafter.

In The Seventh Canto, verses 41, describes as to how Muttusvami after the deathb of his father became the head of the family, acquired eminonce among the musicians of the day, his brothers also singing and spreading his fame leading sometimes to charismatic happenings like the appearance of a Naga with a raised hood in an assembly where Cinnasvami's song was on , Balusvami acquiring great fame on account of his skill in the foreign musical instrument that had been earlier acquired by the family at Manali at the instance of Cinneyya. The Maharashtrian ruler of Tanjore came to know of Balusvami's skill. He was eager to listen to violin which he had acquired

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through his British friends. Balusvami played on the instrument and delighted all. Just as in Violin and Carnatic music Balusvami acquired rare proficience in Hindustani music. When they had won fame, both the brothers Balusvami and Cinnasvami left Sripura moving from place to place reaching finally Minaksiksetra where Cinnasvami met with death. Balusvami forlorn and despirited then moved to Rameswaram wherefrom he returned after some to Eddany at the invitation of the ruler of that city who invited Muttusvami too when he heard about his great achievements in music from Cinnasvami.

Canto Eight , verse 59, begins with the description of a dream that Ramasvami, Muttusvami's father saw at the temple of Vaidyesa where the Lord had placed a necklace in his (Ramasvami's) head after Muttusvami was born making him think of Muttusvami as the necklace. Now when Ramasvami was living in Manali respected and honoured by CheCenneyya, a sadhu called Cindarasvami came there and developed great intimacy with Ramasvami. After some time the sadhu expressed the desire to take Muttusvami along with him to Kasi. The father agreed to part with his elder son. He gave him touching advice and saw him off. . The two, the sadhu and Muttusvami, went from place to place which are described in a highly poetic and graphic manner reminiscent of the descriptions of the classical writers . The description goes upto the fiftieth verse. Cindarasvami and Muttusvami then reach Varanasi, their destination where Cindarasvami takes Muttusvami to a Mutt and initiates him to the recitation of Vaisnava and Sakta mantras. The child visits various places of the~~xxxxxxxxxxxxxxxx~~ of the sainta like those of Kabir, Ramananda and so on and listens to, while o the round, the songs from Tulasi, Mira and so on. He also listens to the great musicians singing Dhrupad and learns from them the intricacies of the Hindustani music,

Ninth Canto , veres 58, starts with the description of the notice that the sadhu takes of the longing in the face of Muttu vami for home after the stay in Varanasi for some time. He asks him to be ready to get back. Though eager to meet hos father, the young Muttusvami stays on for some time in Tiruttani worshipping Lord Kumara Kartikeya. One day when he is engaged in his worship he has the vision in some night of a Mahatma placing a pinch of sugar on his tongue. With the tongue sweetened the great sing er proceeds to sing the praise of Lord Guha for it was He who had sweetened his tongue. There flows forth from his sweet tongue a torrent of sweet music which sanctifies the whole of the South. It is at this place that he composes his masterpieces in varied Ragas. He reaches Manali after some time, meets his father,~~ax~~ tells him of what he had seen and experienced during his sojourn at Varanasi and various places on the way. The father appreciates the great skill of the

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child as also Cinneyya who showers on him rich gifts. Ramasvami after staying at Manali for some time come to Kanchi where a he meets a Yogin who asks him to sing and propagate the Ramastapadis. Ramasvami tells him that his son would do that. Muttusvami sings the Astapadis and there no end to the joy of Upanisadyati, the Yogin. He (Muttusvami) also sings the praise of Minaksi in a variety of songs charged with great emotion. From Kanchi Ramasvami's family moves to Chidambaram where Muttusvami sings the praise of Nataraja. From Chidambaram the family moves to Mayura and from there to its old city of Sripura where after some time Ramasvami leaves for his heavenly abode.

Tenth Canto (verses 39) After the death of his father Muttusvami starts on a pilgrimage to different places . That was the only way he could fill the void left in his mind by the death of his father. He makes up his mind henceforth to sing the glory of a Tirtha, a place of pilgrimage, and its presiding deity before a congregation. He goes on curing people by abhimantrana, the recitation of the mantras and teaching those who wanted to learn sadhana and music. On the way to Nagpur he comes to a shrine Padarivanika Kovulur by name . where he wants to worship at the shrine of Aksayalinga. The priest who is in a hurry to go somewhere locks the temples and does not allow entry to Muttusvami in spite of his repeated entreaties. Muttusvami then sings the praise of the Lord even while remaining outside the locked shrine and lo the gates open up by themselves ! The news of this strange happening spreads all over and in a few moments a crows collects over there. The priest ashamed falls at his feet and asks for his forgiveness. With this incident Muttusvami's fame spreads to directions far and near . His fame already had reached the places he was to visit. From Kovulurhe goes over to Sikkal , Navanitapura, Nagapatnam. There he worships at the temple of Adipuranesa, Tyagesa and reaching temple of Devi and Krisna sings the praises of in Nilambara and Rurunja Ragas respectively.

(At this point D. Raghavan remarks that Tenth Canto is not complete).

Eleventh Canto, verses 52. Though Muttusvami had been moving from place to place his mind had been turning back to Sripura again and again. He then comes back to Sripura , his place of birth. He composes three songs in praise of thec deities of the place . With the praise of Ganesa he proceeds to visit the temple of Tyagesa. Each and every part of it, each and every deity in it he offers worship and sings praises of. He then goes over to the temple of goddess Durga and sings her praise. He fame spreads far and wide. Every day is is an auspicious day for him. With his songs Srimatpuri becomes

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Srimattari.

Twelfth Canto, verses 63 . Muttusvami hereafter continues staying at Sripura; his daily routine consisting of devotion to Lord and teaching his Krtis to his disciples. Having left everything to Lord, he has least worries for livelihood. A devadasi who would who would sing and dance before the idol of Lord Yogesa woul would come regularly to Muttusvami to see him, she being his disciple. One day she goes to the house of Muttusvami to pay her respects to his wife. Even though it is time for her (Muttusvami's wife) to cook meals, she (the Devadasi) finds her engaged in Japa Japa. Muttusvami's wife tells the Devadasi after her repeated enquiries that there is nothing in her house and she is not engaing herself to cooking. The Devadasi swore to help the couple but the moment she steeped out Muttusvami called her back and refused all help. She told him to earn his livelihood with the help of some patron. Muttusvami was forthright in pointing out that his tongue which is busy praising the Lord would not engage itself in the praise of any other mortal. With these words Muttusvami sings in th Lalita Raga the praise of goddess Lalita. Even while he had not finished it, there appeared in front of his a cart-load of all kinds of things to the accompaniment of royal officers who requested him (Muttusvami) to accept whatever the cart contained as the royal gift. On enquiry one of the royal officers told Muttusvami that the things which had originally been procured in connection with the planned visit to Sripura of the Chief Minister and which had remained unused because of the cancellation of the visit were being offered to him for we all feel that they should go to a really deserving person. The Devadasi, Kamala, sees all this with her own eyes and her surprise knows no bounds, She tells people of this wonderful incident with the result that people begin to look upon Muttusvami as a part of divinity (Devamsa). In course of time the news of the incident spreads far and wide. Dallur Mudaliar, the head of the village Kulikkar has great regard for Muttusvami and looks after his needs . Once at the request of this man Muttusvami accompanies him to celebrate the festival annual/ of Vaidyesa. The headman arranges a big function over there. The devotees and the pilgrims who had assembled there in large numbers tell Muttusvami that with his praisence the festival has acquired a new dimension. They request him for songs. Muttusvami in fulfilment of his vow sings in fourteen Ragas the praise of Lord Siva, the overlord of fourteen worlds. Once it so happened that Tambiappa, one of Muttusvami's disciples developed terrible stomach ache. Muttusvami by means of concentration, dhyana, came

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to know that it was due to adverse planets, grahavaipsritya. He then decides to propitiate all the nine planets, the Navagrahas, each in a different Raga. After this he beeged of them for the wellbeing of his pupil who he instructed to repeat the songs with devotion. He also asked him to have faith in Siva for He is the physician of physicians. The pupil did as asked and lo his stomach ache had all gone ! With this thec reputation of the efficacy of the Navagrahakirtanas spread far and wide.

Thirteenth Canto, verse 125, Canto yet incomplete.

Muttusvami moves about from place to place . Whatever Vimana or Gopura he saw he eulogized. Attracted by the grandeur of Daksinameru or Rajarajesvara Vimana the most magnificent monument of the Cola architecture as also other temples he went to Tanjore which was at that time not only the seat of administration but also the seat of music. It abounded in singers and musicians from all parts of the country. There was also an additional reason. for Muttusvami's preference for Tanjore. He wanted to meet again Shyama Shastri and Tyagaraja for who he had brotherly feelings, their birth place too being Sripura. He takes his residence in the West Street for the reason that Shyama Shastri's family as also the four brothers Cirneyya, Ponnayya, Vadivelu and Sivananda who were once the residents of Kamalapura were greatly devoted to him and were now basking in the sunshine of royal favour were living there. Even while all the others in the city were out to court the favour of the king it was Muttusvami who did not care for him he caring only for the Lord. "I resort only to the golden idol of Kamaksi and not an ordinary being", he had sung earlier. Muttusvami was the inheritor of the tradition of Muttuvenkata, son of Govindadiksita, minister of Raghunatha , one of the earlier rulers of Tanjore and the author of a Laksanagrantha wherein he dealt in detail with fifty Ragas, t he originator fifty-two Melas. He now took up to illustrate well by means of his Kritis seventy-two Ragas Melas. It is really unfortunate that some of these Kritis should have been lost to us. There are however many which have come down to us and they are a standing monument to Muttusvami Diksita's immortal work.

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National Integration in a Multireligious Society: A Study in Indian Perspective

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The English word religion is generally rendered by the word Dharma in Indian languages. It is necessary first of all to grasp its fuller significance. A combination of two elements, √dhr and the suffix man it means 'that which sustains'. Rightly has it been said about it in ancient texts: dharmo dhārayate prajāḥ; Dharma is what holds together people or holds together society. When we talk of integration, we mean precisely this, what is integration if not holding together of people.

It would be natural to pass on from this to the question as to what religion or dharma is. Since times immorial this question has been posed and attempted to be answered. After having repeatedly exhorted people to follow Dhamma or Dharma emperor Asoka could not but proceed to explain it realizing full well the inquisitiveness that the repeated ~~upon the~~ word may generate among people ~~to know it~~. He posed the question: kiyaṁ cu dhammeti , what is dharma. His answer to this is : apāsinave dayā, dāne, saṁce, socaye, sādhave, mādave, it is mercy, charity, truthfulness, purity, goodness and politeness. Looking at this definition, ~~the eminent~~ Asoka authaurities like Dr.Radha Kumud Mookerji have pointed out that Asoka's Dhamma is a common property of all religions. No religion would expect of its adherents not to inculcate the above virtues.

Much earlier than Asoka, ~~in~~ the Manusmrti, the age-old Dharmaśāstra text attempts a similar definition of Dharma. The relevant stanza therein reads:

ahiṁsā satyam asteyaṁ
śaucam indriyanigrahaḥ
etat sāmāsikaṁ prāhuḥ
sākṣāt dharmasya lakṣaṇam

"non-injury to beings, truthfullness, nonstealing, purity self-control this in nutshell is the definition of Dharma."

As we can see it differs little, if at all, from the Asokan definition of Dharma ~~of Asoka~~.

What is said in the Manusmrti of the Hindus and the inscription of the Buddhist Asoka is said in the Bible of the Christians. Treat thy neighbour as thyself, thou shall not steal and so on. The Qoran of the Muslims, Guru Granth Sahih of Sikhs also say the same thing.

The essential of all religions being the same, if their adherents were only to grasp it, much of the religions conflict in the world would disappear.

Every religion has a set of its rituals, doctrines and dogmas and a whole set of appurtenances which serve more often than not in clouding the essential unity of them, bolggling the people down in them and confusing them into stepping from the essential to the non-essentials.

Recounting a personal experience may bring home the point much better. Some time after the writer of these lines had published

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his Sanskrit epic on the life and the teachings of Guru Gobind Singh, a Sikh friend of his in the Department of Italian in the University of Delhi asked him as how he could write the work. 'Through the grace of the Guru', was his reply. You are a true sikh, said the sikh friend. Any one who says 'through the grace of the Guru' has grasped the true significance of Sikhism. We people only sport beards and long hair. He was to a certain extent right. Sikhism is a spirit,it is a philosophy of life. It would be doing injustice to it to confine it only to externals just as it would be injustice to Hinduism to confine it to the stratification of society or to idle worship. When we visualize religion as the integrating force we visualize it as an entity transforming a man from a basic animal that he is into human being,if he is a man already ~~a man~~ then turning him into a better man.

The basic purpose of religion is to satisfy spiritual needs of a person. Man has always been in quest of peace and happiness which materialism even at its height has failed to provide him. He turns to religion to discover them and it is not unoften that he finds them. Had it not been so, religion as a force would have long ceased to exist.

The very fact that religion enables a man to discover oneness among all beings ~~that it~~ serves to draw them closer.This is clearly noticeable in the followers of a particular religion. If the realization were to be extended to the followers of their religions,then even the followers of different religions could also be drawn together. To make a man a better man being the common aim of all religions they could only be counted as different paths for the realization of the common goal. Wherever this realization has dawned, multiplicity of religions has caused no problems in living together in peace and amity of their followers.

If the people were to follow the same set of values, it is ununderstandable as to how they should come ~~t~~ into conflict with each other. Brotherhood and non-injury to fellow beings being the kernal of it, no true religion would admit bigotry and intolerance. It should be left to people to decide for themselves as to which path in their spiritual upliftment would suit them the most. The use of force in making them adop a particular path should simply be unnecessary and undesirable. What Aśoka had said in the case of different sects is doubly true in the case of different religions:

yo hi koci ātpapāsaṇḍaṁ pūjayati parapāsaṇḍaṁ ca garahati savaṁ ātpapasaṇḍabhatiā kimti ātpapāsaṇḍaṁ dīpayema iti so ca puna tathā karato ātpapasaṇḍaṁ bādhataraṁ upahanāti ta samavāyo eva sādhu [illegible]

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Whosoever glorifies his sect and disparages ~~an~~ other's sect in the belief that he is thereby serving the cause of his sect,he by so doing injuries the other sect but more than that he injures his own sect.So

~~represents the pole from where had sh~~ lead in all beings which ~~undoubtedly~~ lead to ~~the~~ [illegible] integration national or international pre-requisite of ~~al~~ [illegible]

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Culture of a country is determined by its history, geography and the complexion of its population. This holds good in the case of India as well. India which is populated by many races. Four of these were identified in the pre-historic age itself : the Aryans, the Dravidians, the Astroloids and the Mongoloids. To these were added quite a number through immigration principally through the North-West. Foreigners flocked to India in successive waves in search of pastures anew. As for languages, there are twenty two major ones which are spoken in India at present with countless offshoots. All this has resulted in the evolution in India of a psychology which is of the accepting type. Since India did not go in for exclusivism throughout its long march through history, it did not go in for intolerance and fanaticism either. It developed instead breadth of outlook, catholicity of approach and width of perspective. That is the typical Indian ethos which got its full articulation through a long line of Indian seers and sages, thinkers and philosophers. They could see through unity in the midst of all this diversity. There is only one reality which is given different names, said they : ekam sad viprā bahudhā vadanti.[5] Each living being has the same soul residing in him and therefore there is no question of any distinction among creatures in the ultimate analysis. Declares the Gītā :

vidyāvinayasampanne brāhmaṇe gavi hastini
śuni caiva śvapāke ca paṇḍitāḥ samadarśinaḥ[6]

The wise look upon a learned and modest Brahmin, a cow, an elephant, a dog and an outcast as the same.

This outlook did not make the Indians limit themselves to their tiny village, their town , their city and even their vast country . They could go beyond them and look upon the whole earth as their mother. The Atharvaveda seer calls himself the son of the earth : mātā bhūmiḥ putro'haṃ pṛthivyāḥ,[7] "I am the son of the earth. The earth is my mother." That is the true international spirit, manifest not in a work of today when there is so much of talk of fostering of international outlook but in a work thousands of years old ! To the Indians the whole universe is a nest which they inhabit : yatra viśvaṃ bhavaty ekanīḍam.[8] Little wonder then that there was no aggression against any country on the part of Indians, no attempt to annex territories.

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Whenever there was any conquest, it was only the cultural one. This can well be illustrated with reference to the Southeast Asia and the Far East. Indian culture spread in these Continents but never through the sword arm. Except for one solitary instance of Rājarāja Chola sending a naval expedition against Indonesia there was never any attempt for the past two to three thousand years at military conquest.

It was their catholicity of outlook which made the Indians (took upon) the pain and suffering of others as their own. Caraka, the great Indian physician does not aspire for himself a kingdom, the things of enjoyment or happiness; he aspires only to be able to remove the suffering of the tormented living beings :

na svargaṁ nāpunarbhavam
na tv ahaṁ kāmaye rājyam [illegible]
kāmaye duḥkhataptānāṁ prāṇinām ārtināśanam [9]

[illegible] An Indian considers doing good to others a meritorious act and tormenting others as a vicious one :

paropakāraḥ puṇyāya pāpāya paraḍīḍanam [10]

"In the eighteen Purāṇas Vyāsa has only two things : To do good to others is good. To cause suffering to them or torment them leads to sin."

Some of the misguided Western scholars have charged the Indians with being a little too much individualistic. Nothing can be farther from truth. There are countless references in Indian literature which emphasise corporate life. If one has wealth it is not for the use of oneself only: paropakārāya satāṁ vibhūtayaḥ, [11] the riches of the noble are for the good of others. A miser who does not share his wealth with others is an object of pity. The Sanskrit word for him is kṛpaṇa which literally means 'one who is pitiable'. In Indian kitchens food is cooked not for one's own consumption only but for others as well : The Gītā emphatically

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declares : te tv agham pāpā bhuñjate kevalāgham pāpā ye pacanty ātmakāraṇāt, [12]
"those who cook for themselves alone, eat sin alone." The Mother Earth yields resources for all of its sons and ~~daughters~~ and not for the chosen few :

bhumir dadāti sarvebhyaḥ putrebho 'syāḥ dhanaṁ samam.

There has been emphasis in India on peace since times immemorial : Oṁ śāntiḥ śāntiḥ. There is a full Mantra in which peace is invoked from the sky, the earth and all ~~the~~ other elements. India's thrust for peace which is very much in evidence now is rooted in its culture. Mutual tolerance, accomodation, peaceful co-existence are the hallmark of Indian culture. They could not have found better expression than in the following Vedic Mantra :

saṅgacchadhvaṁ saṁvadadhvaṁ sam vo manāṁsi jānatām
samānī va ākūtiḥ samānā hṛdayāni vaḥ
samānam astu vo mano yathā vaḥ susahāsati [13]

"May you walk in step. May you speak in unison; May your minds think alike. May your ideas coincide. May your hearts unite. May your minds act together for the good of all of you."

References

1. Mahābhārata, Karṇaparvan, 69.58; Rāmāyaṇa, VII.59.7-8.
2. Delhi Topra Pillar Inscription, line 12.
3. 10.63.
4. Girnar Rock Edict No. 12, lines 5-6.
5. Rgveda, 1.164.4.
6. 5.18.
7. 12.1.12.
8. Atharvaveda, 2.1.1.
9. Pañcatantra, 3 (Kakolukiyam), 101.
10. Nitisataka, 66.
11. 3.13.
12. A stanza well-known in Sanskrit cirles. Its source however is not traceable.
13. Rgveda, 10.191.2.

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SOCIAL AND CULTUTURAL LINKAGE BETWEEN INDIA AND INDONESIA : A CASE STUDY OF TRADITIONS IN BALI

The contacts between India and Indonesia go back to a hoary past. The Indonesian society, particularly in the islands of Java, Sumatra and Bali carries a deep imprint of Indian culture. The Indian classics like the Ramayana and the Mahabharata are fairly wellknown in them. There is a reference to the Ramayana in a Javanese inscription of as early as 732 A.D. It is found in literary version in Indonesia in the form of the Kakavin which according to some is translation in Old Javanese in Cica 9th Cen. A.D. of the Prakrit Kavya Ravanavaho and accotding to others of the Sanskrit work the Bhattikavya. The Uttarakanda is given a separate treatment in the work Seratkanda in modern JAvanese.

The Mahabharata which is more wellknown in Indonesia than the Ramayana is found in 9 Oor 10 Parvans with titles like Harivijaya, Arjunavivaha, Ambasraya, Arjunapralabda, It is an example par excellence of the process of acculturation. A few of the typical examples needcreproduction here. Draupadi in Indian MahabhaRATA is married to five Pandava brothers while in the Javanese MahabhaRAta she is married only to Yudhisthira. Sikhandi called Srikhandi in Java is not a eunuch as in Indian Mahabharata but a female warrior.

The Mahabharata has inspired many new stories and scenarios, e.g. the scenario of Wahyu Makutharama. It tells us as to how Arjuna got a revelation from Bagawan Kesawasidi in the form of leadership teachings called Astabrata or how Bima searches for and finds the teachings of THe Perfection of Life after meeting Dewaruci. The new stories based on the old Mahabharatan characters are called Carangan and are a continuing process in the literary tradition of Indonesia.

The Ramayana and the Mahabharata are found not only in Indonesian literature but also in Wayang (puppets), relief carvings on temples, wall paintings, Batik cloth, kris (sword and philosophy.

Interestingly, the Mahabharata is so owned by the people there that smme of its events are believed to have taken place there (in Indonesia.) like the drawing of water from the earth by Arjuna by shooting an arrow to quench the thirst of Bhisma on the bed of arrows. as evidenced by a pond in the Selamat mountain where ~~a pond~~ represents the place from where had shot forth the stream of water,

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There is a large corpus of Sanskritic words in Indonesia which form a sizable percentage of its present-day vocabulary. Words like abharana (Sanskrit abharana; the aspirate loses its aspiration in Indonesian) for decoration, gaja for elephant, put(e)ra, Put(e)ri for son and daughter, asrama for hostel, wanita for womansoudara (Sanskrit (sodara) for brother, sibling, dwi-varna for two clours (the Indonesian red and white flag) are a part of the speech of the common manesent-daysIndonesians.

The most telling example of the closeness of the cultural ties between India and Indonesia is furnished by no less a word than Barat (Bharat) itself which in Indonesian means north; Bharat being to the north of Indonesia , the word has come to mean north ! If one has to convey the idea of Jakarta North, one would just say Jakarta Barat !

Of all the islands of Indonesia Hinduism is preserved in Bali with 95% of its population following it. It maintains its age-old Hindu traditions in worship, rituals, festivals, visit to holy places and recitations from scriptures with such variations as have come to be introduced into them with the passage of time. It is a study worth undertaking to grasp these traditions and link them to those in India. The linkage could be useful for better relations between India and Indonesia diplomatically.

(1). The ibjective could be pursued by N.G.O. religioud institutions of both the countries. The people of Bali yearn to visit the Hindu holy places in India. Proper information to them in tjis regard needs to be provided to them.

(11). The people in Bali want to know something about the Hindu scriptures. Lectures/discourses by learned men could be useful in this respect.

(!!!). Sanskrit teaching could be introduced for the common people in the form of evening classes.

(IV). A good library of Sanskrit books could be built with accent on Hi Hindu scriptures.

(V). Bali has a rich collection of Sanskrit manuscripts or of works of Sanskrit translated into Balinese. A descriptive Catalogue of them is an urgent necessity.

(VI). Lastly--and that is the most important--a survey of the the religious tradition in Bali nedeeds to be attempted --the first attempt of its kind which could be followed up items (!)-(V) as outlined

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The undersigned would like to undertake the above work almost in missionary spirit with no remuneration and honorarium for himself. What he would need would be the basic facilities to carry out the work which he with his experience of interpreting Indian tradition spanning well over a period of fifty years he would like to bring to a successful c completion, the only motivation for him for this being to bring the two great nations, India and Indonesia still closer to each other by making them dip into each other's cultural traditions and realizing thereby as to how much they share with one another.

Requirements for the Project :

(a) An Interpreter

Since Bali is a non-English-speaking island, the assistance of a Balinese-speaking local person with adequate knowledge of English or Hindi is a desideratum to interact with the local people, the priests, the temple authorities and other knowledgeable persons.

(b) Video Cameraman

Video filming of the ceremonies and rituals being a part of the Project, arrangements will have to be made to that effect. A professional Video cameraman will have to accompany the undersigned to different temples and shrines to film the ritual.

(c) Duration of the Project : 45 days

It may take at least two days to cover, including the time needed to travel to and fro, just the bigger and important ten temples leaving just 25 days to cover the vast number of other shrines and sanctuaries in cities, towns and countrysid

(d) Period of the Visit : June 1-July 15, 2003

Financial Estimate :

1. Air fare for Delhi-Denpasar-Delhi-Rs. 35,000
2. Expenses for travel within Bali--Rs. 40,000
3. Expenses on Video filming--Rs. Rs. 200000
4. Living Expenses for 45 days--Rs. 45,000
5. Expenses on Interpreter --Rs. 30,000
6. Miscellaneous Expenses--Rs. 15,000

Total--Rs. 1,85,000

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An Outline of the Project

Documentation of Puja and Ritual in Bali

Introduction :

Bali is an island in the Indonesian archipelago in Southeast Asia lying directly towards the east of the much larger one of Java. 2.8 million of the six million of the Hindus of Indonesia live in it. Most of the Balinese population lives in villages. Of the island's few towns the more prominent are Denpasar which is its capital, Singharaja on the north coast, Klungkung in the southeast and Tabanan in the southwest.

Every Balinese village has temples which in overwhelming cases follow a particular pattern, the kayangan tiga, the three sanctuaries which are the pura puseh, the pura desa or bale agung and the pura dalem. Pura means a temple. In pura puseh which is invariably located near the rice fields it is the god Visnu who is worshipped. In pura bale agung which is always located near a crossing it is Brahmā who is worshipped. In pura dalem which is always located near a cremation ground worship is offered to Śiva, Durgā, the ancestors and the bhūtas or the spirits. In addition to the kayangan tiga many villages also possess a pura segara to watch the evil that might come from the sea and the pura bukit higher up in the mountains to perform the rituals for the smooth working of the irrigation. There are people who are specially attached to the kayangan tiga to make offerings to gods on non-festival days and to keep the temples clean. They are called pemengkus. In addition to them there is a special group of villagers called desa adat or pamaksan who are charged with the duty of ensuring the observance of the rules of the adat.

Every Balinese household has a small place to serve as a temple for the worship of Sūrya, the Trimūrti, the Pitṛs (the ancestors) and the Gṛhadevatā (the presiding deity of the house). Sometimes a few families have a joint temple called the pura panti. In line with the above, a colony, called banjar, has a temple which serves for its inhabitants as the meeting place or for holding congregations.. In the cities and towns every market has a temple, called pura malanting, where puja is offered to Sreemata or Lakshmi. The temple culture is so entrenched in the psyche of the people there that every rice field has a temple called pura subak where also worship is offered to Sreemata. It is in this temple that rites ~~are performed~~ related to farming are

the place/

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performed on different occasions like sowing and harvesting. The priests who officiate at the ceremonies are called pedanda or more popularly pemangku. The puja is called upacara. The puja is offered with sadan, a preparation of rice, flowers, a coconut mix and other sundry things. The preparation differs with different rites. Apart from the household, family, the locality and the regional temples, there are bigger shrines which attract people from far and wide. They are sad kahyangan, pura betur, pura bisakih, pura gowalawah, pura batukaru, pura lampuyang and pura uluwatu. These temples are located in different regions of Bali. They have sometimes nine to eleven levels and have several parts like pura bisakih which has seven parts. Apart from the above shrines there are other sanctuaries which though not so big are more important from the historical and aesthetic points of view . They are pura tanhalot which is right in the midst of the sea and pura gunungkawi which is carved out of the hard stone on the bank of a river.

The puja in the temples is a very complex affair and is carried on sometimes for hours together to the accompaniment of various rites and ceremonies in the course of which the pedanda or the pemengku , the priest, uses different mudrās and is distinguished by a special dress and headgear.

There are all sorts of rituals, those connected with music and dance, the worship of the deities, the ancestors and the spirits, the festivals like the Shivaratri, the Sarasvatī-pūjana, the ṅapi (the typical local festival, the kuningan, the farming, the irrigation , the fertility, the birth of the child and its growth, the protection of the trees, plants and the herbs and the upkeep of the animals. The cremation ceremonies in Bali are very very elaborate and cost exhorbitantly.

A study of the system of ritual and puja in Bali which has a character of its own is a desideratum by a visit to its various temples and shrines, at least more representative of them, in different cities, towns and villages and preparing a video film with a written script accompanying it.

Requirements for the Project :

(a) An Interpreter

Since Bali is a non-English-speaking island, the assistance of a Balinese-speaking local person with adequate knowledge of English or Hindi is needed to interact with the local people, the priests, the temple authorities and other knowledgeable persons.

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Video filming of the ceremonies and rituals being a part of the project, arrangements will have to be made to that effect. A professional video cameraman will have to accompany the undersigned to different temples/ and shrines to film the ritual.

Duration of the Project-One month . It may take at least two days to cover, including the time taken up for travel to and fro, just the bigger and important eight temples mentioned above, leaving only fourteen days to cover the vast number of other shrines and sanctuaries, in the cities towns and the countryside.

The Period of the Visit : October 1-31, 1994
or
December 20, 1994-January 20, 1995
or
June 1-30, 1995

Financial Estimates :

1. Fare for Delhi-Denpasar (Bali)-Delhi-Rs. 40210.00
2. Expenses for travel within Bali-Rs. 40000.00
3. Expenses on Video filming-Rs. 45000.00 (This includes the cost of travel of the Video cameraman
4. Living Expenses for a month-As per the norms of the IGNCA
5. Expenses on Interpreter-Rs. 40000.00
6. Miscellaneous Expenses-Rs. 10000.00

Concluding Remarks :

Besides filming the practical ritual, it is also intended to interview the priests, the temple authorities, the members and the office-bearers of the Parasada Hindu Dharma, the Association of Balinese Hindus, the officials of the provincial Govt and the Department of Hindu and Buddhist Affairs of the Govt. of Indonesia and other knowledgeable persons like the academics in Universities as also writers and authors to form a clear idea of the Balinese puja and ritual.

(Satya Vrat Shastri)
10.8.1994.

3/54, Roop Nagar,
Delhi-110007.

[illegible] related to farming are

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TEMPLES, PUJA AND RITUALS IN BALI

--------Satya Vrat Shastri

Bali is an island in the Indonesian archipelago in Southeast Asia lying directly towards the east of the much larger one of Java. 2.8 million of the 6 million of the Hindus of Indonesia live in it. Most of the Balinese population resides in villages. Of the island's few towns the more prominent are Denpasar, the capital, Singaraja on the north coast, Klungkung in the Southeast and Tabanan in the South-west.

Every Balinese village has temples which in overwhelming cases follow a particular pattern, the Kahyangan Tiga, the three sanctuaries which are the Pura Puseh, the Pura Desa or Bale Agug and the Pura Dalem. Pura means a temple. In Pura Puseh which is invariably located near the rice fields it is god Vishnu who is worshipped. In Pura Bale Agug it is Brahma who is worshipped. In Pura Dalem which is always located near a cremation ground worship is offered to Shiva, Durga, the ancestors, and the Bhutas or the spirits. In addition to the Kahyangan Tiga many villages also have a Pura Segara to watch the evil that might come from the sea and the Pura Bukit higher up in the hills to perform the rituals for the smooth working of irrigation. There are people who are specially attached to the Kahyangan Tiga to make offerings to gods on non-festival days and to keep the temples clean. They are called Pemangkus. In addition to them there is a special group of villagers called Desa Adat or Pamaksan who are charged with the duty of ensuring the observance of the rules of the Adat.

Every Balibese household has a small place , Sangan/Pemnajan to serve as a temple for the worship of Surya, the Trimurti, the Pitris (the ancestors) and the Grihadevata, Penunggun Karang (the Presiding Deity of the house). Sometimes a few families have a joint temple called the Pura Panti. In line with the above, a colony called Banjar has a temple which serves for its inhabitants as the meeting place or the place for holding congregations. In the cities and towns every market has a temple called Pura Melanting where puja is offered to Shreemata Lakshmi. The temple culture is so entrenched in the psyche of the people of Bali that every rice field there has a temple called Pura Subak where also worship is offered to Shreemata or Dewi Shree. It is in this temple that rites related to farming are performed on different occasions like sowing and harvesting.

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THe priests are called Pedanda and Pemangku in Indonesia, especially in Bali. The Pemangkus are priests in temple and officiate in ceremonies while Pedandas officiate in ceremonies and guide the people in every day life. Of the two people accord higher status to Pedandas.

The puja is called upacara and is offered with Sadan, a preparation of rice, flowers, a coconut mix and other sundry things. The preparation differs with different rites. Apart from the household, family, the locality and the regional temples, there are bigger shrines which attract people from far and wide. They are Sad Kahyangan; Pura Batur; Pura Besakih; Pura Gowalawah; Pura Batukaru; Pura Lempuyang and Pura Uluwatu. THese temples are located in different regions of Bali. They are sometimes nine to eleven levels and have several partslike Pura Besakih which has seven parts. Apart from the above shrines there are sanctuaries which though not so big are more important from the historical and aesthetic points of view. They are Pura Tanahlot which is right in the midst of the sea a and Pura Gunungkawi which has two enclosures, one on one side of the river and the other on the other side of it. In the enclosure on one side theee is a cave which has an altar (Vedi) for performing the fire sacrifice with an aperture in the roof for the exit of smoke. It is approachable by a flight of hundreds of steps. On the other side there are three high rise temples carved out of hard stone on the bank of ythe river. Apart from Gunungkawi there is another type of temple called Tampaksiring which has natural spring with sparkling tasty water which people take as cacred and wherein they take bath with offer of flowers and incense sticks.

The puja in the temples is a very complex affair and is carried on sometimes for hours together to the accompaniment various rites and ceremonies in the course of which the Pedanda or the Pemangku suses different mudras and is distinguished by a specialddress and headgear.

There are two kinds of Pedandas in Bali, Pedanda Shiva and Pedanda Buda. Pedanda Shiva is Shaivite and Pedanda Buda is Buddhist reciting a mixture of Shaiva and Buddhist mantras with a Tantric touch.

There are all sorts of rituals, those connected with music and dance, the worship of the deities, the ancestors and the spirits, the festivals like the Shivaratri, the Sarasvatipujana, the Napi (the typical local festival where people abstain from cooking and eating, working and moving about confining themselves only to puja and meditation with none on the roads which wear a deserted look except for the movement of the security personnel, the Pecalang, the Galungan and Kuningan, the farming, the irrigation, the fertility, the birth of child and its growth, the protection of trees, plants and herbs and the upkeep of animals. The cremation

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ceremonies in Bali are very very elaborate and cost exhorbitantly. As per the present situation the dead bodies are buried first to be taken out after a certain period, their flesh having all been eaten away by insects and pounded circularly to powder which is put in coconut shells to be floated in the confluences of rivers or seas. If the bones are not traceable, the people make the Pushpasharira, the flowery form, a symbolic body with coconut or palm leaves and decorate it with flowers. The entire village community turns out to participate in this ritual.

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INDIAN CONCEPTIONS OF TIME.

The Rigveda employs the term Kāla like the word ṛitu not in the general sense of time but in that of certain moment, *right moment*. In the latter meaning kāla was often used in connection with the sacrificial ritual and although the etymology of the word has not yet been cleared up in a completely satisfactory manner the sense "right moment for a purpose" seems to be the original one, as Oldenberg has been able to show. On the other hand, it has been suggested that kāla may have meant at first something like "driver" and that this figure was a so called "special god". In a similar manner Guntert has tried to explain the character of savitar. There remains however a certain difficulty. It is in the Artharveaveda that kāla is mentioned for the first time as a god. He appears there already as an abstract conception of highly philosophical tendencies. How this abstraction developed is not known and only conjectures can be put forward concerning the original character of kāla as a deity. There is even no explanation to be given how kāla came to be the term for time in which meaning the word is generally employed in Sanskrit, where the conception of a deity kāla does not come into consideration. We can only state that the Atharvaveda treats kāla as a god, without being able to ascertain in what way this notion grew up.

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The question whether the abstract idea of time was turned into a deity or whether a concrete god kala, the "driver", was at a certain period connected with the abstract conception of time, can hardly be answered, if one desires to remain on the solid grounds of facts.

Atharvaveda, xix, 53 and 54, presents kāla already as the highest principle, as the creator of Prajapati and of the universe. On the other hand, Atharvaveda, xiii, 2, 39 ff., says that Rohita, a solar deity, is kāla and Prajapati. In the Rgveda Rohita often designs a red horse, and the conception of the sun as a horse is well-known. Atharvaveda, xix, 53, 1, calls kāla a horse with seven reins and a thousand eyes.

It is practically impossible to fix even approximately the age of Atharvaveda. In any case, this saṃhita is of special interest, because it preserves numerous opinions which were not considered as orthodox. The philosophical speculations on time which the Atharvaveda exposes reckon with Brahman. It is to be assumed that these notions on kāla as time cannot have been introduced before Brahman had been recognised by philosophical speculation as the one principle which contains everything. The two hymns about kāla, who is said to enclose Brahman, and to be superior to him, must therefore belong to a period when the idea of Brahman had

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Normal

BEEN DEVELOPED, and they denote an opposition to the teaching of Brahman being the highest essence. In general the philosophical and cosmogonical parts of the Atharvaveda are believed to be of relatively recent origin, although it cannot be proved why such portions should not contain very ancient conceptions. In any case, the Athaarvaveda shows that kāla had become the subject of philosophical meditations. It is to be understood that time was connected with Prajāpati in his character as Saṁvatsara "the year", and that astronomical notions were taken into account. The seven reins, the seven wheels of kāla as mentioned in Atharvaveda, xix, 53, 1 f., have been explained as the seven planets or the seven Ādityas. Kāla's thousand eyes are said to be identical with the stars as governed by time. Guntert believes the notion of time to be synonymous with Aditi. Space and time are often enough linked up together, but there is no clue to show that "boundlessness" Aditi, has really influenced the notion of kāla as we find it in the Atharvaveda. The Iranian Zrvan- akarana- has evidently been the cause of connecting Aditi and kāla. Without accepting the correctness of a theory which believes in relations between Aditi and Kāla, it will be useful to remember the controversies about Aditi and the Āditya, which have been explained in the most divergent manner, this group of deities

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having been put in parallel with the and having been connected with influences from Mesopotamia.

After the Atharvaveda, Kāla "time" is not unfrequently mentioned in philosophical and religious texts. But the conception is generally taken in a different character than in the Atharvaveda, where Kalka is the highest principle of a somewhat mystical tint. The Mahabharta occasionally considers time as fate. The doctrine of Karman has influenced such considerations. Bali, Namuci and Vrtra find according to the Mahabharata their consolation in the idea, that Kala has shaped their destinies and that nothing can be done against time and fate. The Moksadharma points to Kala as the mediator between Prakrti as the non-apperceiving cause and the non-apperceiving effects, the evolutions of matter. These considerations are greatly complicated by the speculations on the true nature of the relations between Purusa and Prakrti and the explanation of the fact how non-spiritual matter came to create the cosmic and psychical world. Repeatedly time is compared to the consuming fire: it is said that Kala cooks or burns the world. In such cases Kala is adentified with Agni like later on with Maya or Prakrti.

The senses of time and fate given to Kala include the notion of death, primarily as being the fate from which no living being can escape.

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Kala gradually becomes synonymous of death. The deity of time and god of death form one heavenly being; Kala is the same as Yama. Siva is Mahakala, the great time and at the same time the great death; Mahakali is a form of Durga. Though Kali originally means "the blue black", the similarity of sound with Kala must not be neglected. Like Siva, Visnu has been assimilated to Kala, but time, the general destroyer and giver of life, seems on the whole to be more appropriated to the character of Siva. The Visnue-Purana, i, 2, mentions time as one of the four shapes of the highest essence, the other three being pradhana, purusa and vyakta. The Bhagavata-Purana makes Visnu act through Kala. Occasionally Visnu is called Kala or Kala appears as an independent element besides Visnu.

The testimonies hitherto examined show Kala in the sphere of mythology and religion. They are probably only the remains of a once rather widely spread philosophical speculation, which considered absolute time as the fundamental principle and which was superseded and rendered absolute by other victorious systems. It is typical that just the Atharvaveda, which enjoys the least great reputation amongst the samhitas and which has preserved many beliefs not recognized by orthodoxy, and sectarian developments like Sivaism retain notions of Time as the uppermost god.

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That the problem of time came to occupy the minds of Indian Philosophers is easily to be understood. The idea that every existing thing has but a transitory nature and is subject to decay led by itself to speculation on the character of time, generally linked upwith space, dis, meaning a part of the world, and akasa, "infinite space", a much discussed notion.

But time being connected with the everyday life of a man, it was, too, subjected to a purely scientific treatment. The science of time, kalajnana, comprising the knowledge of the division of time, kalajnanagati, forms a part of astrology. Without understanding the system of time-division it was impossible to follow the movements of the stars. Therefore the study of time was of the highest importance. The notion of Kala belonged to the field of researchof one of the most difficult branches of Indian science, astronomy and astrology; astrology again remains in close connection with other parts of scientific study as well as with religion and magic rites. The mathematical and astronomical problems concerning time have had their bearing on the philosophical side of the aspect; the character of Kala as a deity of fate and death, such as it was developed in certain circles, making the whole term most appropriate for

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astrological systems.

In the field of philosophy, however, speculation hit on the great difficulty of defining the character of time, a puzzle which was not answered till Kant's explication of time and space as forms of conception of the human mind was propounded. Indian thought looked on time as a substance or as an attribute and occasionally tried to tackle the problem whether time is eternal or not. On the whole, the question of the nature of time does not seem to have taken up much room in the systems known to us. It is more or less accidentally that the problem is treated. Buddhists were on the other hand ready to negate the existance of time at all, and this point of view has given rise to controversies which allow us to get acquainted with the opinions of the Brahmanic opponents.

The reflections of the Maitrayana Upnishad on the transitory nature of everything existing lead already to the consideration that time is a substance identical with Braman, while the Brhadarnyaka-Upnishad makes time only proceed from Brahman through akasa, "space" a much discussed term which is often equalled to the ether. The Svetasvatara-Upnishad, i, 2, mentions Kala with nature, Svabhava, necessity, Niyati, chance, Yadrccha, the fundamental substance, Bhutani, Yoni and Purusa among the possible primary principle which may have caused the world to come

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inti existance. On the other hand Gaudapada tries to demonstrate that Kala, Isvara or Svabhava cannot be the original causes of the world's existance. One of the questions which puzzle the Indian philosophers is how time can be eternal and still subjected to being divided into determinated portions. For those schools who consider time as a substance the problem presents itself in the shape of having to accept the enternity of a substance. While the Sankhya explains time and space as eternal and coexistant attributes of primar matter, Pradhana, other systems like the Vaisesika accept two different times, an eternal indivisable time and the different parts of time such as the movement of the stars calls forth.

These short hints may suffice to show how complicated the whole problem appeared to the philosophical mind. It is of interest to note that the Vedanta, which gives to the conception of akasa its place in speculation, passes more or less in silence over that of time. Sankara, who attacks the Buddhists because they negate the outward world, a point of view strongly resembling that adopted by Buddhism.

The Vaisesika system ranges time amongst the eternal substances. But it must not be forgotten that for the philosophy of the Vaiseska dravya only means

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something possessing quality or movement and being the immediate cause of a phenomenon. In any case, Vaisesika and Nyaya do not recognize time and space as qualities. Kanada calls time like dis, "space", as distinguished from akasa, "ether", a unique, boundless and eternal substance which cannot be apperceived. This substance is measured by the sun. On the other hand the Nyaya system looks on the substance as elements of matter, bhuta. Time and space are eternal substances, coexisting with everything and all-penetrating like akasa, "ether".

The speculations of the Naiyayikas on the nature of time as a substance of a character not subjected to human apperception lead to the declaration that time and space are identical. Modern Nyaya philosophers pronounce time and space to be Isvara. The modern Naiyayikas being mostly Sivaites, this assimilation could point to their having accepted the popular belief that Siva-Isvara is Mahakala. It is very doubtful whether in this instance influences of the Kalavada are to be taken into account, but in any case it is perhaps worth while to note that the Sivaites were represented in North-Western India and that they may there have come into closer contact with Indian ideas.

It will be useful to retain the fact that the Nyaya-sutras may belong to the period between A.D. 200 and 450, while the Vaisesika-Sutras are believed to

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to have been written between A.D. 250 and 300; the origin of the Vaisesika philosophy as such can reach up to the second century B.C.

According to Madhva (probably A.D. 1199-1278) time is with Prakrti an eternal principle; Kala proceeds from Prakrti, and it is differenced by itself, not by any accidental happenings. In any case time depends on Visnu. This is the same attitude as that which the Visnu-Purana and the Bhagavata-Purana adopt.

A certain interest attaches to the Jaina interpretation of time. Time having contrary to other substances no expansion and occupying no parts of space, Pradesa, some Jaina philosophers separate it from the substances, Dravya, while others again declare Kala to be a Dravya, but no Astikaya, i.e. time does not belong to one of the classes of being, such as Jiva and the four other non-spiritual substances.

In all the systems and religious communities mentioned before, the speculations on time only play a modest and more accidental part. But there existed one school of thought, which like the two hymns of the Atharveda mentioned before, considered time as the central notion and as the fundamental principle. This system, the Kalavada, has disappeared. It is only through occasional polemics of Buddhist writings and by mentions in Jaina literature that the existance of this school is known. Why it disappeared id not to be said with certainty. The explanation proposed by certain scholars that the Kalavada was absorbed by astrology, does not sound very probable. On the contrary, astronomical and astrological reflections

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may have led to construing a philosophical school which pronounced time to be the first principle.

As has been shown, the Svetasvtara-Upnishad, i, 2, mentions Kala as the first of the principles which have been considered to be the priginal cause. After Kala Svabhava, nature, Niyati, necessity, Yadrocha, chance, Yoni and Purusa, primar matter and spirit, are enumerated. The Svetasvatra-Upnishad introduces a new principle, Isvara; thus theistic philosophy, which proceeds from the speculations on Atman, has been of the greatest importance for the development of Sivaism and Visnuism. In this Upnishad we further meet for the first time the theory of the three Gunas, the whole treatise being a kind of compromise between Vedanta and Samkhya teachings. The age of this Upnishad is difficult to fix. It has been suggested that the treatise is the product not one of one author, but of a school and that the original was limited to i, 1-12, containing the doctrine of the three-fold brahman, the complete theism of the other part of the Upnishad connected with Rudra being developed at a later period out of the theory of the threefold brahman.

In any case the Svetasvatara-Upnishad points to the existance of a philosophical school which considered time as the first cause.

The Maitrayana-Upnisad compares time with Brahman. Time and Not-time are called the two bodies of Brahman. Perhaps the authors of those passages of the said Upnisad tried to arrive at a compromise between the Kalavada and the orthodox

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systems.

The Jaina literature further offers a few mentions of the systematic Kalavada. There is a definition of time given according to the views of the Kalavada by Silanka in the Acaratika, calling time amongst other things the form of action of everything. In his commentary to the Nandi written in the twelfth century A.D. Malayagiri quotes certain principles which may come from a Sutra of the Kalavada. Here time is called the cause of everything. Amongst the 360 darsana, which the canonic literature of the Jainas enumerates, the Kalavada is mentioned as a sub-division of the Kiryavada. This conception is common to Buddhists and to Jainas and compromises such philosophic systems as recognize the three principles of freedom of will, responsibility and reincarnation. Malayagiri says that Kala is like Isvara, Atman, Niyati, Svabhava and Yadrccha, one of the metaphysical principles of the six schools of agnosticism (Ajnanavada).

These same systems are mentioned in the Buddhacarita with the exception of the Kalavada, about which the Buddha is made to pronounce himself in another passage of this work. The Anguttaranikaya enumerates the kalavadi, bhutavadi, Atthavadi, dhammavadi, vinayavadi. Whether Buddha himself was acquainted with the Kalavada, appears as doubtful as the idea that Mahavira knew about this and other similar

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SYSTEMS. But it may be assumed that such schools existed really at a later period and that the literature of the Jainas and Buddhists does not merely reproduce an imaginary schedule, but gives an account of actually taught systems, a conclusion which, as has been demonstrated, can be drawn as well from Brahmnic sources.

The testimony of Bhattotpala, a commentator of Varāhamihira's Brhatsaṁhitā, may close the list of ~~questions~~ quotations about Kāla. This author says that some consider time as an eternal, unifold and ever present substance, the measure of all actions; others describe it as the movement of the sun, the planets, and the fixed stars, oth again call time the difference of the periods. Here Bhattotpala does not seem to treat a philosophical system, but reproduce opinions current in the circles of ~~x~~ astronomers.

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A NOTE ON THE WORD YAUGIKA

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A very common word, Yaugika is derived from the word yoga meaning prakrtipratyayarthasambandha, union of the sense of the stem and the suffix or avayavanisthavrtti. The formation of it is generally traced to the addition of thak by Pan. tena nirvrttam, 4.2.68 which of course, is not possible for the suffix by this sutra is enjoined in the case of a place named after the one laying it, dese tannamni, e.g. Kusambena nirvrtta nagari kausambi, Kausambi, the city laid by Kusamba. Nor can it be formed by tena nirvrttam, 5.1.79 for it has connection with kala, period, its example being ahnika, so called because it is carried out in ahan, a day. The only possibility of the formation of the word could be by yogad yac ca 5.1.102 which enjoins than along with yat in the sense of tasmai prabhavati, fit for it, which is carried forward into it from the preceding tasmai prabhavati santapadibhyah, 5.1.101. Yaugika, therefore, is one which is fit for yoga, the connection (in the sense of stem and suffix).

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HINDUISM--VISION FOR THE TWENTY-FIRST CENTURY

Hinduism and Youth--The Problem of Identity

---Satya Vrat Shastri

Even in India, the cradle of Hinduism, not to speak of countries other than it, the Hindu you are suffering from the problem of identity. They have a little idea of what goes with a Hindu. With the joint family cracking up and the parents ever busy with their avocations or problems there is nobody to tell them of their moorings. The roving religious preachers who would frequent cities, towns and countryside giving discourses on the essentials of Hindu religion and telling stories from the epics and Purāṇas acquainting their audiences with Hindu mythology are steadily declining in number. The onslaught of western thought and way of life and love of the lucre have cut the youth away from theitr traditional base. The regular visitsto temples by youth are getting scarcer or are confined only to those coming from deeply religious families, the families where the elders still exercise strong hold over the youngsters. Very few of the College or the University going students sport the tuft of the hair though belonging to the three upper castes and the sacred thread, the yajñopavīta. Among the Saṁskāras generally the two, the Vivaha, marriage and Antyeṣṭi, the funeral are observed though Namakarana, christening and Muṇḍana, tonsure are not altogether absent, some of the families being rather particular in observing them. In most parts of north India the Upanayana, the sacred thread ceremony is either not observed or is concomitant with the marriage ceremony, the bride-groom made to wear it before it with little of ceremonial, thou h in south India it is observed as a matter of general routine. The Veda-rambha Samskara , though followed in the south is conspicuous by its absence in the north. The other Samskaras are all but forgotten. The plain fact is that most of the young men and women--not only they, even the elders--have no idea of the Saṁskāras, their importance, the ritual going with them and the part they play in an indivual's life. It would not be a surprise if they do not know even their names or even their number. With the descendants of the priests helping in the performance of the ceremonies taking to other vocations, there is real dearth of them . Their dwindling numbers have given rise to the curious phenomenon of cassettes being developed and the ceremonies being performed by playing them . In many cases the priests being not well-versed in Sanskrit are not able to ~~explain~~ the mantras/~~and the significance of~~

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ślokas correctly let alone explaining them and elucidating the various steps in the ceremony, leaving the participants almost totally ignorant of what is being pronounced and why. This may not matter much to the older generation which may be prone to accept things as they are with its focus on the sacredness of what goes on by but may not go well with the more inquisitiveness of the younger one which is more inclined to go into everything scientifically and rationally. That being not satisfied, it leads to general apathy towards religious ritual as such, as something which has to be observed more as tradition than anything else.

The Hindu young men women today find themselves at crossroads. With so many currents and crosscurrents buffetting them their thinking in matters religious and mythological has become fairly unclear. Their identity as Hindus is at stake. They are Hindu because they are born of Hindu parents, blissfully ignorant in more cases than one of what their religion really stands for. Ask a Hindu youngster as to why Gaṇeśa worshipped at the start of any enterprise for the removal of obstacles as Vighna-vināyaka or just Vināyaka the shortened form of the word carries elephant head on him or why he, the heavy and the pot-bellied one rides a nondescript rat which is too small for him, or why Kārtikeya sports six faces occasioning the appellation Ṣaḍānana or Ṣaṇmukha, you can only expect in an overwhelmingly large number of cases blank expression. Not to talk of Sruti and Smrti, he may not be aware of even the teachings of the Bhagavadgītā. Not to speak of the titles, even the number of the Upaniṣads he may not even know. It is a fact, though not a pleasant one, that many young men and women of Hindu parents came to know of the national epics the Ramayana and the Mahabharata through the T.V. serials. In one of the tests conducted some times back many people mentioned Ramanand Sagar as the author of the Ramayana !

economic/ The progress coming in the wake of the scientific and technological progress have led to fostering of material outlook in society with consumerism its dominant note. Watching the late night movies and the television channels which have proliferated of late and getting up late in the morning is what the younger generation in the affluent sections of Hindu society is exposed to. The middle section being too busy thinking of ways and means of earning livelihood has little time for religious observances or listen to discourses of saints and

for equipping for career or /

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preachers either in temple precintsor community halls or open or covered Pandals or on the television screens through various like Astha and Samskara which beam them forth. How are the Hindu values to be inculcated then ? Even the basic things about the Hindu deities, as pointed out above, the younger people do not know, let alone the rigmarole of the myths going with them as also basic tenets, the ideas and ideals of Hinduism which the older Hindu had the good luck to imbibe through interaction among the members of the extended family or the many holy men crossing his path.

The crisis of identity has deepened with the erosion of Sanskrit learning which till recently had been widely pursued. This was a great link with the past. The Sanskrit lessons drawn from various ancient texts would provide the young learner with a window to the past. Quite a big chunk of the knowledge of his religion the learner would get through these lessons. It is not without reason that it is said that culture is dependent upon Sanskrit : Saṁskṛtiḥ Saṁskṛtāśritā.

With the development of science it is but natural that a young person should develop a scientific temper. He may question everything. Efforts have, therefore, to be initiated to answer his questions and not to brush them aside with a shrug as some of the elders are wont to do. The questions of the youngster have to be handled delicately and with utmost sensitivity and sympathy. The spirit of enquiry has to be encouraged and not deprecated. The Lord has mentioned in the Gītā paripraśna, counter questioning as the means of acquiring knowlege :

tad viddhi praṇipātena paripraśnena sevayā
upadekṣyanti te jñānaṁ jñāninaḥs tattvadarśinaḥ

It is incumbent upon the leaders of the Hindu community to arrange for the education of the youngsters in the basics of Hinduism. This can be done through discourse by the learned people with scientific temper and the gift of the gab to reach out to wider sections of the younger lot and the ability to motivate them to have a general perception of Hinduism. The purpose can also be achieved by bringing out small tracts or monographs on different aspects of it : its gods and goddesses, the myths surrounding them, its sacred texts, its sects, its Saṁskāras, and rituals, itsx festivals, its systems of philosophy, its great thinkers, the seers and sages and so on. If the older generation has the good of Hinduism at heart, it has first to equip itself with adequate knowledge about it and then impart it to the new generation.

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It is a very competitive society in which one lives today. Just as there is stiff competition in other spheres of life, there is competition in religion too. There are people at work who are out to promote their ~~own~~ religion. This they do by not only highlighting the good points of their ~~own~~ religions but also by attacking other religions by picking holes in them. Hinduism has been subjected to these vicious attacks which are continuing upto this day being an ongoing process. The Hindu youth has to be wary of these attacks and not carried away by them. He jas to have his own arsenal to fight them and repulse them. For this he has to have full knowledge of his religion first and has to be educated sufficiently to to counter with arguments marshallrd cogently and consistently what its opponents have to say. He has to put up proper defences. He has to have full grasp of what Hinduism stands for.

for long periods

While he has to have that, he has also to be conscious of making distinction between Hinduism, its high principles, its philosophy of universalism and toleration of divergent views and the present state of the Hindu society with all its past baggage of distinction of high and low based on the mere accident of birth and the cobweb of many other evils like the dowry system, the female infanticide leading to glaring disparity in gender ratio, the superstitious belief in some of the weird practices and the like. The Hindu society in the modern age cannot continue to be what it had been ~~xkxx~~ in the earlier period. The young Hindu bred and nurtured in modern scientific environment may not ~~kx~~ take kindly to all that has come to associated with a society which goes back to a hoary past. This putrid mass the society has to shed off. The modern young Hindu may have nothing of it. That is his dilemma. Though not having an idea, an in-depth one at that, of his tradition, he cannot totally break loose from it. He finds himself just standing at the crossroads, a confused and a bewildered person groping for his identity !

and accomodation

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PERSONALITY OF MAHARṢI VĀLMĪKI AS THE RĀMĀYAṆA REVEALS IT

--Satya Vrat Shastri

Maharṣi Vālmīki represents in him the best in Indian literary tradition. He is adikavi, so called because of his having been the first poet of the classical period. He was also the best poet if the word adi is taken to mean the best Anandavardhana lists him among two or three or five or six Mahakavis : asmin paramparavahini samsare Valmikivyasakalidasaprabhrtayo dvitrah pancasa eva va mahakavayah. Even among the two ancient poets Valmiki and Vyasa it is the work one, Valmiki, which is termed Kavya, the work of the other, Vyasa, being termed itihasa. It is the work of Vālmīki which in terms of the requirements of a Mahakavya as detailed in the texts on rhetorics answers its description in being divided into cantos, sargabandho mahakavyam and in having one principal sentimemt. eka eva bhaved angi which in the opinion of some is Vīra and in the opinion of the others is Karuṇa, the former basing their opinion on the character of Rama, the hero whose heroic deeds in their various manifestations of killing of demons in the boyhood when he had accompanied Viśvāmitra, his stoically accepting exile to keep his father true to his word given to his stepmother, his annihilating the vast array of demons in the forest and his beheading the most formidable warrior Rāvaṇa in the fiercest of the battles while the latter base their opinion on the incident of the killing of the male Krauñca bird by a hunter which had so upset Valmiki as to make him pronounce a curse in a metre hitherto unknown, the metre called Anuṣṭubh or Śloka, śokaḥ ślokatvam āgataḥ and the entire theme of the work which is dotted with events most sad and pathetic.

Maharsi Valmiki's work the Rāmāyaṇa is unique in cettain respects. It is one of those few works of Sanskrit literature where the author himself is one of its characters. He is the central figure in some of its events. It is he who gives shelter to Sita in exile and accomodates her among the hermit women staying not far from his Āśrama leaving the word with them to treat her well. It is there that she gives birth to twins Lava and Kusa. When Rama declares Aśvamedha he comes to attend it along with his pupils who include among them the young sons of Sita who under his instructions go about singing the Rāmāyaṇa every-

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where, in the Asramas of the Rsis, in the Brahmin localities, in streets and thoroughfares of Ayodhya, in front of its royal palace. It is the plan that he lays out for the king to catch sight of the young ones for the ultimate aim of bringing Sita in Ayodhya.

There are various theories about Valmiki as to what kind of a person he was. Whether he was a dacoit initially of the name of Ratnakara who got reformed with a chance contact with sages in a forest who he was out to rob, is not possible to say with any degree of certainty, that being just a legend. More reliable it would be to look to his work and draw a picture of him on the basis of the information , however meagre and sketchy it furnishes about him, a source not fully exploited so far in spite of the voluminous studies carried out on the Ramayana. The name Valmiki that he came to acquire through the ant-hill come up round him--valmika means ant-hill--through practice of penance for long years in the same posture gets corroboration from his own statement in the Ramayana where he says that he has practised penance for many thousands of years : बहुवर्षसहस्राणि तपश्चर्या मया कृता।[1] It is this तपश्चर्या that had invested him with supernatural powers , termed धर्मसमाधि in the Ramayana , that he had come to know that Sita was coming to the forest and the cause of her coming : ज्ञास्यन्ती चापि विज्ञाता मया धर्मसमाधिना।
कारणं चैव सर्वं मे हृदयेनोपलक्षितम्॥[2]

He ,makes a further reference to this power, the divine vision, acquired through penance which had enabled him to know that she was faultless : ज्ञपापां वेद्मि सीतेति तपोलब्धेन चक्षुषा।[3] This spiritual power had invested him with the capacity to know all that goes on in the universe : सर्वं च विदितं महं त्रैलोक्ये यद्धि वर्तते।[4]

Valmiki was one of the kindest of the Rsis of ancient India. Any suffering anywhere would disturb him and shake him to his roots. That is why when he saw the female of the Kraunca couple crying at the loss of her mate in love-making, felled by an arrow of a hunter, he felt so upset as to lose self-control and pronounce a curse on the hunter to lose respect in society till eternity. So overtaken was he with the grief that he did know as to what he had uttered After a while when he had collected himself he had mulled : "What have I said ? किमिदं व्याहृतं मया ?[5]

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He is the one sage among the galaxy of them in ancient India who would stake everything of him for the sake of others. When he produced Sita to prove her fidelity at the instance of Ramma during the Asvamedha sacrifice, he vouched for her purity in words which have few parallels. "Let me lose all merit gained through practice of penance for thousands of years if Sita were impure", asserted he :

दशवर्षसहस्राणि तपश्चर्या मया कृता।
नोपाश्नीयां फलं तस्या दुष्टेयं यदि मैथिली॥6

The tenth son of Pracetas, he had never told a lie. On that basis he assures Rama that the twins are his sons. He has never committed a sin any time mentally, physically or verbally. With all this purity of his he testifies the purity of Sita. How many sages or seers there could be who would be prepared to renounce for the sake some one else that which is so dear to them and for acquiring which they had striven so hard.

When Sita s presence is reported to him by hermit lads, he himself goes out to meet her and consoles her. He is the friend of her father-in-law Dasaratha. That is all the more reason for him to take care of her. So solicitous is he of her wellbeing that he asks the hermit women with whom she is to stay to be considerate to her out of deference for him.

From the description in the Ramayana it is clear that the women s quarters were not far, अदूरे 7 from the Asrama of Valmiki, He would be visiting them only once a while for it is said that the women expressed their happiness, मुदा युक्ताः 8 to him for his visit to them after a long time : स्वागतं ते मुनिश्रेष्ठ चिरस्यागमनं च ते. 9

Valmiki s work, it is to be noted, was not only a poem but a song. It had to be rendered in music. After he had composed it, he set about thinking as to how it could be prersented in public. As he was absorbed in his thoughts, Lava and Kusa happened to come to him. He immediately concluded that they could suit the task endowed as they were with a good voice and good looks and were capable of appreciating poetry. He taught them to interpret the Vedas and along with that the whole of the Ramayana. The young ones learnt it by rote with all the involutions of tone, melody , measure and time suggestive of various emotions. They sang it in an

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a story a part of which he was unaware himself. Had his work
been just a poem to be recited by some plain-looking bard, it would
have aroused the interest that it did in the ruler who found
time to listen to it even in the midst of his busy schedule
of the horse sacrifice which left only the intervals to him,
he utilizing even these to regale himself with the ear-catching
presentation in sweet voice in typical musical setting by the
young lads, that being the much-needed diversion for him.

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man. (5)

Though a sage, living in an Asrama away from the din and turmoil of the city, Valmiki was quite worldlywise reminding one of the observation of Sarngarava about Kanva which is ~~which is~~ as true in his case as it was in the case of that sage that there is nothing which is beyond the ken of the wise : न खलु योगिनां कश्चिदविषयो नाम [10] at his (Kanva s ~~xxx~~ statement : अनौचसोऽपि लौकिकज्ञा वयम् [11] , even though we dwell in the for we know the ways of the world. Valmiki tells Lava and Kusa to go about singing in Ayodhya everywhere, in every nook and corner. His idea was that their song should reach the ears of the king. His ultimate aim was to bring Rama and Sita together. And this aim he was trying to achieve through their offsprings. Valmiki plan was to be slow and steady in the achievement of his aim. The young ones were not to disclose their identity straightaway. Their song catching the ears of the king and he getting impressed with it, he was likely to know about them as to whose children they were. They were to sidetrack the query and tell him that they were the disciples of Valmiki. If the king were to offer them some reward, in the form of gold or some such thing, they should decline it on the plea of the anchorites living on fruits and roots having no use for it. The whole thing worked as per his (Valmiki's) plan. In ~~working out~~ designing this plan Valmiki was guided in all probability by two considerations. One, the knowledge at the outset of the young boy being his sons born from Sita whom he had discarded would ~~xx~~ have produced an altogether different reaction in Rama and in the large congregation of people listening to them. From their appearance and bearing the people should conclude themselves their connection with Rama. And this is what they did. To them they appeared to be the spit and the image of Rama : तिस्वादु तिस्व - मिवोद्धृतौ [12] If they were not to be distinguished by their matted hair and their bark attire, it was impossible to say which was Rama which were the singers :

जटिलौ यदि न स्यातां न वल्कल धरौ यदि ।
विशेषं नाधिगच्छामो गायतो राघवस्य च ॥ [13]

now this was a very subtle way of guaging the public acceptability of Sita, the ultimate objective of Valmiki. After all, it was out of public censure of Sita s purity that she had been banished. If the sons that she gave birth to were so like their father as to be nondistinguishable from him, well, thsat should be a proof good enough for Sita having had no physical

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with any one other than her husband. Direct approach in this would have been very much less productive than the indirect one adopted by Valmiki. The identity of the young singers came to be disclosed with the description of their birth and this would have entailed the singing of the text of the Ramayana begun with the delineation of the birth of Lava and Kusa for days and days together for the public opposition to Sita s purity to have got softened to a considerable extent. The plan of the young ones declining the offer of costly gifts would have been designed to arouse the curiosity, the of the king and the others in the congregation which led the king to enquire of the young ones the extent of the Kavya and the whereabouts of the composer of the same, the great sage, who they said was camping near the sacrificial site. The sage staying nearby it was easy for Rama to call for him along with Sita when the singing of the text had reached the most crucial stage of her banishment. As per the plan of Rama Sita was only to pledge her purity in the assembly of the Rsis and other important people just to take away the stigma from him :

श्रुत्वा प्रमाणे तु रामश्च मैथिली जनकात्मजा ।
करोतु परिषन्मध्ये शोधनार्थं ममैव च ॥ 14

What happened thereafter is all too wellknown. Sita took the pledge but it was not an ordinary kind of pledge. It was a pledge for her disappearance in the Mother Earth from whom she had been born leaving distraught Rama behind to bewail his lot.

Their story did not end there . Endowed with the divine vision that he was, the mighty sage who is termed in more count than one as bhagavān : वाल्मीकिर्भगवान् ऋषिः carried it further to cover even the events yet to take place.

The Ramayana is not just a poem, it is, as has been pointed out a number of times above, a song, a song of the human heart with all its joys and sorrows, with all its pleasures and pain.

An incident in the Ramayana reveals an aspect of Valmiki s personality which deserves better notice. It is strange that Valmiki did not come to attend the sacrifice of Rama to which a host of other sages and seers like Vasistha, Vamadeva and Jabali and a number of other people versed in all sorts

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of disciplines had been invited at his (Rama s) invitation. This appears all the more strange in view of the fact that when it was the question of forsaking Sita, she was dropped near the Asrama of Valmiki, he being a great friend of Rama s father :

रामो दशरथस्यैव पितुर्मे मुनिपुङ्गवः।
सखा परमको विप्रो वाल्मीकिः सुमहायशाः॥ 16

The same Valmiki was totally forgotten by Rama for his great Asvamedha sacrifice. But invited or not, Valmiki decided to come for the sacrifice, he being the kind of sage who would not stand on prestige. Not only did he come on his own, he made his own arrangements for board and lodging. He had a number of pleasant huts put up at a lonely place not far from the camping ground of huts of the sages. His disciples had brought and placed near them many cart loads of excellent roots and fruits. ~~Let alone not inviting him~~, Rama did not even know ~~that he was present in Ayodhya~~. When Lava and Kusa told him that it was Valmiki who was the author of the great poem : he asked them as to where he was : To this the youngsters had replied that he had come to the sacrifice The sacrifice being in progress, he thought it was good for him to attend it. A lesser mortal would have thought othersise but not a sage of the calibre of Valmiki. It was a religious activity which was on and he could well join it. And then it was an opportunity for him to achieve his self-imposed mission of vindicating the honour of Sita who had been wronged which a compassionate sage like him could hardly bear. He not only had laid out a plan for it but also saw to it that it was executed properly. Valmiki had no rancour for Rama or grouse against him neither for not inviting him nor for forsaking Sita which was out of public censure and not out of any genuine feeling of doubt about her chastity. He had great regard for monarchy. He specially instructs the young singers to show no disrespect to the king who he says is in a way father to all : पिता हि सर्वभूतानां राजा भवति धर्मतः 23

It is really unfortunate that the tradition of the singing of trhe Ramayana of Valmiki has all but disappeared. Nobody now knows the melodies and the modes in which it would have been sung originally. Its recitals are also few and far between. The Tulasi Ramayana and a host of other Ramayanas in regional langua

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Ramayanas in regional languages have relegated it to the backgroun The fountainhead of all the Ramayanas, it is almost a piece of antique now to be appreciated only by a few. The revivAal of its study is a ¢d esideratum whivh the Valmiki Chair would hopefully fulfil. It can also gainfully coordinate researches on the mighty work extending its scope tp cover the Rama story in its various incarnations. A western scholar has rightly remarked that if there is any work which the whole of Asia wan claim as its own, it is the Ramayana. It is found in the form of Ramakien in Thailand, Phra Lak Phra Ram in Laos., Hikayat Seri Ram in Malayasia and Ramayana KakAawin in Indonesia. The varoious ramifications of the Rama story need to be studied in depth. The incumbent of the Valmiki Chair Dr. Manjula Sahdev has tremendous responsibility in this connection. A number of projects she would have to think of. One of these could be a comparative study of the Ramayanas in India and abroad. The other could be a word index of the Valmiki Ramayana. The third could be the buildong up of the Ramayana Reference Library with all the editions, commentaries, translations and studies on it. The fourth could be the publication of all the available commentaries with critivcal text editing. The fifth could be to arrange lectures and seminars by competent Ramayana scholars. For the successful completion of these she would need the active help, support and assistance of the scholarly community which should be forth= coming spontaneously.

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The study of the Ramayana reveals Valmiki to have been a unique personality in more ways than one. Given to practising penance for long years in sylvan solitude, he had not been remiss in cultivating friendship with the high and mighty of his time, his friendship with King Dasaratha being a case in point. His austere life had not taken a bit from his rich storehouse of compassion for living beings, explemplified par excellence by his owning of Sita, a hapless lady forsaken even by her husband, as also his cursing of the hunter who had shot down the male of the Kraunca ~~mfxxhmxx~~ ~~Kx~~ couple in the midst of the act of love-making. Valmiki combined in him the twin qualities of a poet and a musician culminating in his immortal classic the Ramayana and the sφinging of it in the typical musical setting by the young sons of Sita under his instruction. A sage, he had the sagacity to lay a plan and execute it successfully for bringing Sita to Rama ~~xmxhmxmmixmdxmxixhxhim~~ with the aim of uniting the two. He was selfabnegating to the extent of putting on stake all his merit earned by hard austerities for a person who he firmly had been wronged. Valmiki was an ascetic with all the worldly wisdom, a composer and a musicologist and above all, a very kind-hearted person. No wonder then that he has won rich encomia from countless millions all through the ages.

22. Ibid., VII. 93.14.

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FOOTNOTES

Note :-The references in this article are from the Ramayana, Nirnaya Sagar Press, Bombay, 1909.

1. Rama., VII.96.19.
2. ibid., VII.49.8.
3. ibid., VII.49.10.
4. ibid., ibid., VII. 49.9.
5. ibid., I. 13.15.
6. ibid., VII. 96.19.
7. ibid., VII. 49.10.
8. ibid., VII.49.14.
9. ibid., VII.49.15.
10. Abhijnanasakuntala, Act IV.
11. ibid.
12. Rama., VII. 94.13.
13. ibid., VII. 94.14.
14. ibid., VII.95.6.
15. ibid. , VII. 93.1.
16. ibid., VII. 47.16-17.
17. ibid., VII. 92.19.
18. ibid., VII. 94.23.
19. ibid.
20. ibid., VII. 94.24.

ibid.,VII. 93.16.

22. ibid., VII. 93.14.

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It is really unfortunate that the tradition of the singing of the Rāmāyaṇa of Vālmīki has all but disappeared. Nobody now knows the melodies and the modes in which it would have been sung originally. Its recitals are also few and far between. The Tulasī Rāmāyaṇa and a host of other Ramayanas in ~~regional langu~~ hopefully fulfil. It can also gainfully coordinate researcnes on the mighty work extending its scope tp cover the Rāma story in its various incarnations. A western scholar has rightly remarked that if there is any work which the whole of Asia can claim as its own, it is the Rāmāyaṇa. It is found in the form of Ramakien in Thailand, Phra Lak Phra Ram in Laos., Hikayat Seri Ram in Malayasia and Rāmāyaṇa Kakawin in Indonesia. The various ramifications of the Rāma story need to be studied in depth. The incumbent of the Vālmīki Chair Dr. Manjula Sahdev has tremendous responsibility in this connection. A number of projects she would have to think of. One of these could be a comparative study of the Rāmāyaṇas in India and abroad. The other could be a word index of the Vālmīki Rāmāyaṇa. The third could be the building up of the Rāmāyaṇa Reference Library with all the editions, commentaries, translations and studies on it. The fourth could be the publication of all the available commentaries with critical text editing. The fifth could be to arrange lectures and seminars by competent Rāmāyaṇa scholars. For the successful completion of these she would need the active help, support and assistance of the scholarly community which should be forthcoming spontaneously.

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Rāmāyaṇas in regional languages have relegated it to the background. The fountainhead of all the Rāmāyaṇas, it is almost a piece of antique now to be appreciated only by a few. The revival of its study is a ¢d esideratum whivh the Vālmīki Chair would hopefully fulfil. It can also gainfully coordinate researches on the mighty work extending its scope tp cover the Rāma story in its various incarnations. A western scholar has rightly remarked that if there is any work which the whole of Asia can claim as its own, it is the Rāmāyaṇa. It is found in the form of Ramakien in Thailand, Phra Lak Phra Ram in Laos., Hikayat Seri Ram in Malayasia and Rāmāyaṇa Kakawin in Indonesia. The various ramifications of the Rāma story need to be studied in depth. The incumbent of the Vālmīki Chair Dr. Manjula Sahdev has tremendous responsibility in this connection. A number of projects she would have to think of. One of these could be a comparative study of the Rāmāyaṇas in India and abroad. The other could be a word index of the Vālmīki Rāmāyaṇa. The third could be the building up of the Rāmāyaṇa Reference Library with all the editions, commentaries, translations and studies on it. The fourth could be the publication of all the available commentaries with critical text editing. The fifth could be to arrange lectures and seminars by competent Rāmāyaṇa scholars. For the successful completion of these she would need the active help, support and assistance of the scholarly community which should be forthcoming spontaneously.

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Chandra Sharat-A10937

From: Dr.U.shukla [ushukla@pixie.udw.ac.za]
Sent: Friday, June 21, 2002 3:56 PM
To: ssarin
Subject: Re: International Ramayana Conference

Dear Prof. Satya Vrat Shastriji
Thank you for the abstract. We await the abstract of Ushaji. I have posted a general letter to delegates so you should receive it soon.

Keep well and looking forward to meeting both of you again.

respectfully
usha

At 05:53 AM 15/06/02 +0530, you wrote:
>Dr. Usha Shukla, Secretary, 18th International Ramayana Conference,
>Durban
>My dear Dr. Shukla,
>I am giving below the summary of the paper on "Daiva (Fate) and
>Purusakara (Effort) in the Valmiki Ramayana which I am to present at the
>Conference for necessary action at your end.
>With regards,
>Yours Sincerely,
>Satya Vrat Shastri
>
>DAIVA (FATE) AND PURUSAKARA (EFFORT) IN THE VALMIKI RAMAYANA
>
>
>-----Satya Vrat Shastri
>
SUMMARY
>

> Fate and destiny are the two terms heard most frequently in life.
>Reason and fate do not go to gether. When reason fails, fate steps in..
>
>The concept of fate in Indian tradition can be grasped through one of
>the terms for it in Sanskrit, krtanta, the accumulated effect of the
>actions of previous births and in this way is intimately connected
>with the theory of Karman.
>Valmiki has the following six words for fate : vidhi, kala, niyati,
>bhavitavyata, daiva and krtanta. Of these the most frequently used is
>daiva followed closely by krtanta. The other word for fate, adrsta, lit.
>unseen, in wide use elsewhere, is absent in the Ramayana.
>Of the characters of the Ramayana the Raksasas make no reference to
>fate--natural in a society where self occupies the centrestage till it
>is humbled--except in the lamentations of their womenfolk at the fall of
>Lanka which had left droves of their near and dear ones dead.
>Of the Aryan characters or as of the non-Aryan ones among them who had
>come under their influence there is strong belief in the all-powerful
>nature of fate leading to even the hero Rama remark that paurusa,
>effort, initiatiative, is of no use : paurusam tu nirarthakam. So
>deep-rooted is this belief that even when a character who begins with

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>questioning the efficacy of fate has ultimately to concede it. Laksmana
>in reaction to Rama's assertion that his exile in place of his
>coronation is the handiwork of fate, terms it, the fate, as pitiable and
>powerless, krpana and asakta with the former, Rama, capable of
>overcoming it. The same Laksmana at the time of Sita's abduction
>consoles Rama on the ground of all creatures, even the mightiest ones
>among them, and the celestials being not out of the control of fate, a
>view to which he again gives expression when he has to drop pregnant
>Sita in the forest at the bidding of Rama. Finally, when he has to leave
>the world at the call of death, he advises his brother (Rama) not to
>grieve for him, the movements of creatures being destined by their
>actions, good or bad. The transformation is complete. The pragmatic
>Laksmana who starts with the idea that destiny could be made or unmade,
>turns a total fatalist towards the end by the sheer force of
>circumstances.
>With daiva, fate or destiny reigning supreme, purusakara, according to
>Valmiki, has a limited compass of withstanding stoically the calamities
>and miseries brought about by it and not buckling under them and giving
>oneself over to performing good deeds in the present birth so that one
>has better prospects in future birth/s when one may have, due to them,
>as their effect, good and not adverse fate.
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परम पूज्य मुनिश्री के चरणों में कोटि-कोटि प्रणाम। उपस्थित श्रावक वृन्द को मेरा सादर जयजिनेन्द्र।

आज श्री कुन्दकुन्दाचार्य जी का समयसार जिसकी चर्चा फिर चल रही है अध्यात्म का एक अद्भुत ग्रन्थ है। अनेक आचार्य अनुबंध होने चाहिये उत्तमोत्तम हो रहा है। आज की दी हुई प्रथम प्रतीत होता है कि- इस प्रकार के ग्रन्थरत्नों को जनसाधारण को जानकारी होनी चाहिये उसी के हेतु यह संस्था कार्य कर रही है। ये ग्रन्थ केवल जैन समाज के ही नहीं हैं अपितु सम्पूर्ण भारतीय समाज के हैं। हमारी एक अमूल्य निधि है जो हमारे मुनियों, चिन्तकों और विद्वानों ने हमें विरासत में दी है। उसे हम सरल भाषा में प्रस्तुत कर उन्हें जन साधारण के बीच रखा जाय जिससे उसे इसकी समझ बढ़े और इसमें प्रतिपादित अध्यात्म और दर्शन को अपने जीवन में साकार कर वह उसे सफल बना सके। पत्र - पत्रिकाओं में लेख - माला एं इस के सम्बन्ध में प्रकाशित की जानी चाहियें, ये लेख माला एं चाहे किसी भाषा में हों, हिन्दी में, अन्देशी भाषाओं में, अंग्रेजी में। प्रसिद्ध विद्वान और कवि राजशेखर के वचन को इस विषय में समादर होना चाहिये — भाषा या कोटि का होवे, मतलब मार्मिकता समझ, भाषा जो हो सो हो। इसी प्रकार व्याख्यान मालाओं का आयोजन भी इस विषय में उपयोगी है। ये व्याख्यान मालाएं जैन समाज के लिये ही नहीं अपितु सभी भारतीय नागरिकों के लिये होनी चाहियें। उद्देश्य है बहुजन हिताय, बहुजन सुखाय।

समयसार में प्रयुक्त समय शब्द के दो अर्थ होते हैं- एक समस्त पदार्थ और दूसरा आत्मा। समस्त पदार्थों में अधिक आत्मा में जो सर्वोत्कृष्ट समय सार कहलाता है। सम् उपसर्ग एकी-भाव का द्योतक है जानकृति इस निरुक्ति के समय शब्द का अर्थ समस्त पदार्थ घटित होता है। सभी सभी पदार्थ अपने-अपने गुण पर्यायों को जानते हैं। सम् उपसर्ग एकत्वेन गुणतः उपयते = गच्छति (ज्ञानाति) = जानाति इस निरुक्ति से समय का अर्थ आत्मा होता है, क्योंकि आत्म पदार्थ ही सभी को और उनका स्व भाव सभी पदार्थों को एक साथ एक रूप उपयोग अर्थात् उनका सच्चा समझ बोध एक साथ होने का देता है।

प्राकृत भाषा में समयसार का नाम समय पाहुड है। पाहुड संस्कृत का प्राभृत शब्द है जिसका एक अर्थ भेंट भी है। इस अर्थ के अनुसार कुछ विद्वान समयसार को आत्म तत्व के जिज्ञासु के लिये भेंट स्वरूप मानते हैं। वर्तमान समय में जो सिद्धान्तों को दुर्बोधता दूर करने के लिये कठिन ग्रन्थों को सरल बनाते हैं। जैसे समयसार और तत्वार्थसूत्र।

समयसार का प्रतिपाद्य विषय अति विस्तृत है। प्रारम्भ की आठ गाथाएं समयसार की पीठिका प्रस्तुत

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करती है। तत्पश्चात् मुख्य विषय जीव के स्वरूप का है। इस कारण जीवाधिकार की प्रस्तुति हुई। तदनन्तर अजीवाधिकार है। इसके पश्चात् जीव - अजीव के बन्धन के मूल कर्तृत्व - कर्मभाव का अधिकार है। तत्पश्चात् कर्तृत्व - कर्मभाव के परिणामस्वरूप प्रवाहरूप संसार के प्रधान निमित्तभूत पाप - पुण्य कर्म का अधिकार है। तदनन्तर पाप-पुण्य के द्वारभूत आस्रव का अधिकार है। इसके पश्चात् आस्रव के निरोधी प्रबल मुनियों के उपायभूत संवर का अधिकार है। संवर के होने पर कार्यकारी एवं मोक्ष की साधन निर्जरा का स्थान है। उसका अधिकार है। तत्पश्चात् मोक्ष के विघ्नभूत बन्ध का अधिकार है। तदनन्तर मुक्ति के लक्ष्मी उपायों के लक्ष्यभूत समयसार आदि शुद्ध वर्णन करने के लिये सर्वविशुद्धि का अधिकार है। अन्त में इसी तत्त्व का तथा पूर्व में उक्त अनेक विषयों का उपसंहार रूप स्याद्वाद अधिकार है।

इसप्रकार अर्थात् शुद्ध आत्मतत्त्व का लक्षण इस प्रकार किया गया है — कि जो न प्रमत्त या अप्रमत्त है और जो न अप्रमत्त या अप्रमत्त रहित है किन्तु शुद्ध-ज्ञायक भावमय है वह शुद्ध आत्मा है। इस शुद्ध आत्मा में बन्ध का तो कहना ही क्या ज्ञान - दर्शन चरित्र आदि के गुणभेद भी नहीं है। फिर भी कोई गुणभेद आदि विषयों को परमार्थभूत आत्मा को समझाया नहीं जा सकता। अतः गुणभेद आदि निरपेक्ष व्यवहार परमार्थ को समझाने की दृष्टि से उपदेश है। पहली पदवी में यह प्रयोजनवान है। जिन्होंने वैतन्यरूप आत्मतत्त्व को अनुभव में प्राप्त कर लिया है उनके लिये इसका कोई प्रयोजन नहीं।

अपने ग्रन्थ का उद्देश ग्रन्थकार ने इन शब्दों में प्रस्तुत किया है —

भूयत्थेणाभिगदा जीवाजीवा य पुण्णपावं च।
आसवसंवरणिज्जर बंधो मोक्खो य सम्मत्तं॥

भूतार्थनय से जाने गये जीव, अजीव, पुण्य, पाप, आस्रव, संवर, निर्जरा, बन्ध और मोक्ष सम्यक्त्व है। कहीं कहीं आगम में जीवादि का उपचार करने से सम्यक्त्व कहा गया है। इसका भावार्थ यह है कि भूतार्थनय से जाने गये जीवादि नौ तत्त्व सम्यक्त्व के कारण हैं। गुणपर्यायों के भेद से हटा कर एकत्व में ले जाने वाले नय को भूतार्थनय कहते हैं। नौ तत्त्वों में जीव, अजीव तो द्रव्य हैं, पाप, पुण्य, आस्रव आदि पर्याय हैं। इसी कारण से सातों जीव स्वभावी कहे गये हैं और अजीव स्वभावी जैसे जीव, पुण्य, अजीव पुण्य आदि। जीवपरिणतियों के द्वारा से उन परिणतियों में प्रोत हुए गुण पर्याय और गुणद्वार से चलकर गुणों के अनेकद्रव्य पर्याय का मूलार्थनय की पद्धति है।

जो अपनी आत्मा को अपने आप से, अपने द्वारा, अपने लिये, अनन्य, नियत, अविशेष एवं असंयुक्त देखता है वह शुद्धनय है। शुद्ध आत्मा को पहचान, जान व अनुभव करना चाहिये।

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समयसार में कहीं भय न होने से जीव की हुई कर्म, शरीर व रागभाव में यह मैं हूं, ये मेरे हैं की टोजाली है। अज्ञान के रहे सही हुए नहीं रहती है तबतक जीव अज्ञानी कहलाता है। इतना सार ही नहीं है, अज्ञानीजीव को मूल, भविष्यत् का भी बड़ी बुद्धि लगाकर चिंता है। अज्ञानी को कुछ धारणा रहती है। जैसे शारीरिक मैं हूं, ये मेरे हैं, मैं ऐसा था, के मेरे होंगे, इत्यादि।

समयसार में स्थान-स्थान पर सम्यग्ज्ञान की प्रेरणा दी गयी है। अनेक उदाहरणों से इसे समझाने का प्रयास किया गया है। तत्त्व ज्ञानी शुभ-अशुभ कर्मफल को भोगता हुआ भी- ज्ञानमय प्रतीति के कारण कर्म से नहीं बंधता। अज्ञानी जीव ही कर्मफल में आसक्त होने के कारण कर्म से बंधता है। ज्ञान के कारण द्रव्य रूप में भी कर्मबन्धनिमित्तत्व शक्ति अवरुद्ध होजाती है अतएव वह कर्म से नहीं बंधता। इसी विषय को आचार्य ने सर्पविष के एक सटीक उदाहरण से स्पष्ट किया है—

जह विसमुवभुंजंतो वेज्जो पुरिसो ण मरणमुवयादि।
पोग्गलकम्मस्सुदयं तह भुंजदि णेव बज्झए णाणी॥ (१६६)

जिस प्रकार कोई वैद्य अपनी विद्या के सामर्थ्य से विष की मारण शक्ति को समाप्त कर देता है, अर्थात् विष खाने पर भी नहीं मरता, उसी प्रकार रागादि भावों के संस्कार के कारणभूत पुद्गलकर्म के उदय को भोगता हुआ भी ज्ञानी- ज्ञान की अमोघ शक्ति से रागादि भावों के अभाव होने पर कर्म के उदय की आगामी बंध उत्पन्न करने वाली शक्ति के निरुद्ध हो जाने से आगामी कर्म से नहीं बंधता।

बंध का मूल कारण द्रव्यों के भोग में आसक्ति है। उससे विरक्ति ज्ञान है। द्रव्यों का उपभोग करते हुए भी यदि ज्ञानी में उनके प्रति विरक्ति का भाव रहता है तो वह बंधन में नहीं फंसता है। इसी भाव को आचार्य ने एक अद्भुत सी कर्मदर्शी उदाहरण से स्पष्ट किया है—

जह मज्जं पिबमाणो अरदिभावेण मज्जदि ण पुरिसो।
दव्वुवभोगे अरदो णाणी वि ण बज्झदि तहेव॥ (१६६)

जैसे कोई व्यक्ति शराब पीने पर भी उसके प्रति अरतिभाव के कारण मत्तवाला नहीं होता, उसे शराब का नशा नहीं चढ़ता। उसी प्रकार द्रव्यों के उपभोग के प्रति अरत अर्थात् विरत ज्ञानी बंधन में नहीं फंसता।

(द्रव्यों का उपभोग करते हुए भी)

द्रव्यों के प्रति अरति के लिये आवश्यक है आत्मा और आत्म स्वरूप में अन्तर का बोध। आचार्य ने कहा है कि- इस अन्तर के ज्ञात होने पर बंधन हट जाता है—

जइया इमेण जीवेण अप्पणो आसवाण य तहेव।
णादं होदि विसेसंतरं तु तइया ण बंधो से॥ ७॥

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इसी प्रकरण में आचार्य ने एक बात बहुत महत्त्व की कही है। उनका कहना है कि बंधके स्वरूप को जानना मात्र ही मोक्ष का कारण नहीं है। बेड़ियों से बंधा हुआ व्यक्ति यह जानता है कि वह बेड़ियों से बंधा है। पर उसके इतने जानने मात्र से ही बेड़ियां नष्ट नहीं जातीं। जबतक उन्हें काटने के लिये प्रयास नहीं किया जाता। उसी प्रकार कर्मों से बंधा हुआ पुरुष कर्म के बन्ध का स्वरूप जानते हुए कर्मबंधसे मुक्त नहीं होता। मुक्ति तो उसकी तभी होती है जब वह आत्मा को रागादि भावों से दूर कर लेता। उनको दूर करना और आत्मा का अपने शुद्ध स्वरूप में अवस्थित होना ही मोक्ष है। बन्धन मुक्त को स्वयं काटने होंगे। अन्यथा ये बंधन है यह जानने मात्र से उन बन्धनों में पड़ा रहेगा और मुक्ति नहीं पायेगा।—

जाइ जाणइ णो वि पुरिसो बंधणमिइ किरकालपडिबद्धो।
तिव्वं मंदसहावं कालं च विमुंचए तस्स॥
जाइ णवि मुंचइ चेदं ण मुच्चए तेण बंधणवसो सं।
कालेण उ बहुएणवि ण सो णरो पावइ विमोक्खं॥
इय बंध बंधणाणं पलासणे इज्जए दुमेव मणुआगं।
जा मंतो वि ण मुच्चइ मुच्चइ सो चेव जइ सुद्धो॥
(२८३-२८७)

(मोक्षपथ) अन्त में आचार्य का उपदेश है — (शिवकुमार में आत्मा को स्थापित करो, उसी का ही ध्यान करो, उसी का ही अनुभव करो, उसी में ही विचरण करो, अन्य द्रव्यों में नहीं —

मोक्खपहे अप्पाणं ठवेहि तं चेव झाहि तं चेय।
तत्थेव विहर णिच्चं मा विहरसु अण्णदव्वेसु॥
(४१२)

आचार्य का यह उपदेश रत्नत्रय उपदेश है। इसे हृदयङ्गम करना अत्यावश्यक है। इसी में हम सब का कल्याण है।

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~~more notewo thy are Maharshi Dayananda Saraswati, Ramakrishna, Vivekananda, Yogi Aurobinda and so on.~~ In this connection a pioneering attempt was made by Pt. Iswarchandra Vidyasagar, the ~~then~~ Principal of Calcutta Sanskrit College ~~made an outstanding contribution to Sanskrit language and grammar teaching through simplified method.~~[8] ~~Sanskrit took a new shape in the language, style and grammar from this period, since then Sanskrit teaching method was modified and the language and style changed remarkably. The new era of modern Sanskrit from this pioneering effort of~~ Ishwara Chand Vidyasagara saw in R.G. Bhandarkar, who followed the former, another notable personality who evolved a new method of Sanskrit teaching.[9] Some other scholars in this field like M.R. Kale, V.S. Apte, also ~~enriched the field with~~ made their useful contributions in this area. Maxmuller expressed his deep contentment in an article as follows : "A new race of men is growing up in India who have stepped, as it were over thousand years and have entered at once on the intellectual horizon of Europe."[10]

During the last part of the first quarter of the 20th Century, Damodar Satvelakar of Paradi, Surat, Gujurat compiled a course of simple Sanskrit in 24

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8. Ibid., page 154.
9. Ibid., page 157.
10. Journal of the Bombay Branch of Royal Asiatic Society, 1879, pp. XLI-XLII.

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fascicules. His effort was not only to simplify but to propagate Sanskrit among masses. The era of simplification and propagation of Sanskrit started by Satvelkar, ~~has seen~~ saw many a scholar making similar attempts. ~~When Sanskrit could not get its proper position in free India, Sanskrit lovers got united and fought for befitting position for this language the fountain head of Indian culture, lit rature and science, philosophy and religion. It was the first united effort for this cause made by the organisers of Sanskrit Visva Parishad and~~ The Bharatiya Vidya Bhawan ~~in 1952. Simply~~ started Sanskrit examinations were ~~started~~ all over ~~the country~~ in 1956 through the medium of regional languages ~~on behalf of these two organisations~~. A tendency for propagating Sanskrit among common masses irrespective of caste and creed, colour and religon grew abundantly ~~in~~ with a view to making Sanskrit widely understood and appreciated.

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1.2. SANSKRIT SPOKEN IN MODERN PERIOD :

Development of Sanskrit grammar and composition of Sanskrit literature, so popular for ever, in huge number, prove that Sanskrit was always a spoken language of the common people of Bharatavarsa. It, during the vedic period, was freely spoken by the inhabitants of Aryavarta. Passing references in this regard are observed in many a work in Sanskrit.[11] Whatever it may be, Sanskrit was always a home language of intellectuals and upper section of the society. During classical period, though Sanskrit was not a medium of communication among common mass, the people were sufficiently capable of expressing their ideas through it.[12] During the long history of Sanskrit, it is found that it even when it was not spoken was understood. Developments of regional languages in 700 A.D. to 1200 A.D. had put Pali and Prakrta into oblivion, while Sanskrit continued. Sanskrit is the root of the north Indian languages and true vitaliser of the south Indian languages, is being spoken very often, today even by the minority intelligentia in intellectual deliberations and holy performances.

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11. Astadhyayi of Panini
Mahabhasya of Patanjali
Ramayana of Valmiki

12. Naisadhiyacaritam etc.

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Linguistic and cultural renaissance in Western countries took place in the 16th century, through literature. Establishment of a Sanskrit college at Benares on 13.1.1792 gave a new impetus to the modernisation of Sanskrit education. But a systematic process in developing and adopting Sanskrit as a language of the modern world, began with the compilation of "Vyakarana Kaumudi" by Pt. Ishwarachandra Vidyesagar in 1851. He had laid the foundation stone of simplification and modernisation of Sanskrit language as well as its teaching method. In "Calcutta Review", 1854, it has been observed - "Ishwarachandra has done for facilitating the study of Sanskrit grammar rendering a study hitherto so abstruse, as easy as Greek."

Simplification of Sanskrit language and modification of its teaching method during the 1st quarter of the 20th century drew the attention to it of the people of all ages and from all walks of life. At that moment when there was growing interest in Sanskrit learning Pt. Damodar Satvelkar emphasised Sanskrit speaking. Compilation of graded text books by Sri B.B. Kanat of Pune and Sri Kuriokkos, a Christian principal of the Sahitya Dipika College at Pavaratti, Kerala accelerated the objectives of Pt. Satvelkar.

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1. Vol. VII, 1854.

13. N.K. Sharma : Linguistic and educational aspiration under a colonial system, page

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On the eve of the independence of India, it was thought quite naturally, that the language and literature in which the national culture and heritage is enshrined, and which is so intimately connected with all the spoken languages of the country and whose inexhaustible resources the latter continue to draw upon, could be declared the national language. Hindi instead was given that position. The two main objections as observed, against the acceptance of Sanskrit as the national language were as follows:

(i) Sanskrit is a tough language, not easily accessible by common people.

(ii) Sanskrit is a language of a particular society and is used for religious purpose only.

Though Sanskrit could not be accepted as the national language, Sanskrit protagonists were not disheartened in their objectives. Appointment of the official language commission in 1956 and the Sanskrit commission in 1957, created confidence in their mind. A united attempt was made to counter the objections and to meet the deficiencies of Sanskrit language. "Make Sanskrit a home language" and "Keep it on your tongue" were some of the popular slogans of those spirited Sanskritists and Sanskit organisations. Simplification of Sanskrit and propagation of its spoken

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form among ~~common~~ mass, irrespective of caste and creed, religion and sex, were the main objectives of voluntary Sanskrit organisations and ~~eminent~~ scholars. A fresh out-look had developed to make Sanskrit a popular and spoken language.

~~Among those who had made~~ sincere ~~effort in this regard,~~ ~~were Sri~~ Y.M. Nanal, ~~Pt.~~ Kapil Dev Sharma, ~~Pt.~~ Ananta Shastri Phadke, ~~Sri~~ Brahmadutta Jijnasu, ~~Pt.~~ Rahul Sankrityayana, Smt. Vasanta Ananta Gadgil, L.M. Chakradeo, ~~and Mrs.~~ Malati Chakradas and many pandits ~~of~~ different parts of ~~the~~ country. ~~Mr.~~ Chakradeo, ~~it is learnt has~~ started a school named Srivatsa Bal Mandiram at Charani Road, Bombay, where he had developed a method of Sanskrit teaching for ~~LKG and UKG standard~~ Lower kindergarten and upper kindergarten boys and girls. Sri Aurobindo International centre of Education, Pondichery, had also ~~made a remarkable effort in modifying the~~ developed a new method for teaching ~~methods of~~ Sanskrit ~~for~~ pre-school standard ~~as well as for~~ preparing children's literature in simple Sanskrit in spoken form. ~~Pt.~~ Vasanta Gadgil, the director of Sarada Jnanapitham, Pune, ~~who~~ not only laid stress ~~upon~~ propagating Sanskrit ~~extensively~~ but also started the spoken Sanskrit ~~teaching~~ classes for the common ~~mass~~ people.

He had developed a teaching programme of 40 hours, two hours ~~in~~ a day, for 20 days, through which he ~~claimed, was~~ a ~~successful~~ method for ~~speaking Sanskrit fluently~~ knowing people learn Sanskrit/speaking Sanskrit fluently. A

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similar attempt ~~on spoken~~ Sanskrit ~~teaching~~ was ~~also~~ made by the Vivekananda Kendra, Kanyakumari and by ~~Pt.~~ Vasudeva Ballal, Bangalore, ~~but it is~~ the Hindu Seva Prastithanm, Bangalore, ~~whose Sanskrit wing~~ has been ~~adding new instances in the field of~~ evolving new techniques of teaching and propagating spoken Sanskrit since 1981. ~~It has been declared that~~ in a village ~~named~~ Matturu, in the district of Shimoga, Karnataka, ~~all are made to speak~~ Sanskrit ~~as the~~ mother tongue. Similar attempts are being made by many organisations in India. The attempts of the Loka-Bhasa Prachar Samiti and the Visva-Sanskrit Prastithanm in popularising spoken Sanskrit among the masses deserve ~~here~~ a special mention ~~in~~ achieving remarkable results in making people learn Sanskrit speaking by organizing Sanskrit camps of different durations throughout ~~the length and breadth of~~ India ~~leading to the disposal of the~~ notion ~~that~~ Sanskrit ~~is~~ a difficult language ~~and a classical language which a modern man may find hard to use.~~

During this period of a linguistic revolution, among the varieties of attempts being taken up by Sanskrit protagonists as well as voluntary Sanskrit organisations, conducting of simple Sanskrit examinations had a remarkable ~~responded.~~ Many such examinations were started privately by the Samskrta Bhasa Pracharini Sabha, Chittor, Bharatiya Vidya Bhavan, Bombay, Swadhyaya Mandal, Surat,

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Similar examinations also were organised from Tiruchi. (Text books, for these examinations, were prepared in a graded spoken form.) Other organizations conducting such examinations are Sanskrit Parishad, Bolangir and Sur-Bharati Pracharini Sabha, Sringeri. These examinations gives a fresh impetus to Sanskrit teaching particularly to the spoken form of it.

An article written after spot observation by Prof. D.D. Sharma, proves that Sanskrit is still spoken by some tribal inhabitants of the Himalayas. These tribals, Chinals, live in Lahaul Taluk, situated across the Rohtang pass in the lap of the Chandrā and Bhāgā rivers. "The most distinctive features of the culture of the Chinals is their language which appears to be a continuation of that form of Sanskrit which was being spoken in the north west of India when possibly they migrated to this region." [14] The Statistical abstract of India, published in 1957-58, shows the record of number of people having Sanskrit as their mother tongue is only five hundred fifty five according to the census report of 1951. A personal survey, states the record, shows that more than 100 families in India and Nepal

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[14] Arab Times, Bombay : Where Sanskrit is Still Spoken: Dt.5.12.80.

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~~have accepted~~ use Sanskrit as their mother tongue. ✓

Whatever be the case, Sanskrit being the base language of all the modern Indian languages from the point of view of structure or vocabulary or both is ~~easily~~ understandable, by ~~any literate~~ a large number of people in India. The popularity of person of India. Though people donot speak Sanskrit in their day-to-day life, a large number of them in India can do so with their basic knowledge ~~of the~~ and with inculcation of practice in it. This is proved by various camps ~~in the~~ inculcating Sanskrit speaking conducted first for 10 days with classes just for two hours a day by some voluntary Sanskrit organizations.

Sanskrit - news Bulletin of All India Radio
a great possibility for it

II Modern Sanskrit literature

For self-expression a large number of writers of Sanskrit, ~~in~~ products of traditional and modern systems of education, as mentioned earlier, have been using Sanskrit. ~~They have~~ Though they are media like their own vernaculars were available to them, they have, out of their innate love for Sanskrit, have shown their preference for it. This has led to the growth of modern literature in modern period. The present day Sanskrit writers have had a ~~practically~~ large variety of literary forms, ~~of~~ in which to express their peculiar ~~style~~ of expression and foreign languages Novel, unknown to classical Sanskrit which knows Kavya and Akhyayika with well-defined forms only, has found an enough large representation in modern Sanskrit which consists of such classics as the Kusumavicaritam of Harinarayana Dikshita, Lavangi Kalyanam of Harinarayana Dikshita, Chandramauli Vijayam and the Suryodaya Vijayam of Kalidasa Vijaya Shastri and Vanamali Ghazal, a Urdu form of poetry which has found a name of Kaji Sahib in modern Sanskrit and has become very popular with the present day Sanskrit poets in Bhakta Mathura Nath Shastri

Literature/ a ~~very~~ fair variety

the Contemporaneous - exemplified by the works of Shankar Lal Maheshwar, Kusumakar Shastri and R. Ramakrishna Kavi and Kakali respectively/

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The earliest writers after 20th Cen. has used work in his
Jayapura vaibhavam and Sahityavaibhavam Dohas, Champoo's
and Sonata, Alha, a Hindi form of poetry are also many Classical forms
Like X Arabic forms. Free verse unknown to the Sanskrit is
a common occurrence in modern one. Some writers
Gulal over among contemporary Sanskrit poets have gone
in vast inclusions to give a more modern look to their
poetry to the extent of introducing into even what has come
to be known in modern Hindi poetry as Akavita, Non-poetry
Travelogue, a literary form neglected in Sanskrit
so far is surfacing itself in modern Sanskrit works giving us
accounts of the travels not only in India but also abroad have
appeared recently two of these, one of Germany Sri Nagendra Vidyarthi
Sri Gorakshi visited and wrote in Thailand, in Thai characters
Cyclostyled and presented to friends. Earlier C. Kunhan Raja had published
his account of travel to Switzerland and Dr. Ch. Chandrasekhar to
Holland under the title Nyakkaraja and Parashah, i.e. Nyakkaraja
Parliament, a literal translation by him of the Netherlands, another
name for Holland. The Elegy of English has found expression in
the five Vilapakavyas, collectively called as Vilapapancakam
by Sampat Ghosh. Humour in all its forms of irony, satire and
wit kept always an attraction in the Sanskrit poetry has
Surfaced in all its various forms of irony, satire and wit
in many of the present-day Sanskrit writings like the Jesse-
Smruthi which is a satire par excellence on the Western
Style of living Cyclostyled. Tarun Gandhi, Kanchanjunga
a satire again-
by Gyan Vinodini also in such strange colourful Kanchanjunga writings
of modern life and
by Govindapada Sharma exhibit the witty in recent compilation
times of some works of the writers which are colourful
some modern situations. Prasastimuktavali short and
Gopal Pandey Sharma have also enriched in modern
Sanskrit literature by such various poems
Eighteen were published in various journals - magazines and
poems which also have appeared in such poems as Kaphipa-
niyam and Kapikalya and Sadhanamanjari where all subjects in
to Cotta comes under review. Tonic Nil was also one
different spheres among Sanskrits. Atreya (V. Swaminath
Sarma) also had in his humorous poem. Kaphi Sodasi
Sodasa Prashnas on the like of C.R. Sahasranabudhe in his
Chatagita. In Kapinam upanyasa D.T. Tatacharya has a lot
always who praised as scholars. Pannasri Nilakantha Sastri
elevated in his Sahityasopana as shown in different slogans
and sahityas by Parvis in the guise of a conference of a bear,
a dog, a monkey, a fox, a parrot and so on.

Sanskrit drama has continued in march unruffled
continuity even down the present period which has seen
a couple of hundreds of dramas plays springing up in all
their varied forms and styles. Shanti plays such as
Constituent assembly of India modern audiences have enjoyed
being on the formation - Accordingly in Constituent assembly
Love - based forms after like in Africa, in Portugal and
so on as related found in classical Sanskrit literature.
Apart from the individual works appearing here and there,
a few group collections also such as the Samasyakatah,
a collection of nine dramas - Ace plays by Krishna Lal and the
Nanakapaksi, a collection of twelve one-act plays have

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1.3. CLASSICAL SANSKRIT VERSUS MODERN SANSKRIT

The form of language has many variations in consonance with the content and style. So also has Sanskrit. Generally scholars, with a linguistic point view, have classified Sanskrit in two sections: Vedic Sanskrit and classical Sanskrit. Vedic Sanskrit has its own limitations. Sanskrit is one of the great languages of the world and it is the classical language par excellence not only of India, but of a good part of Asia as well.

History of classical form of Sanskrit begins with the composition of the epic Ramayana, which is a perennial source of inspiration to the people of all walks of life. The language, which is neither the mother tongue nor spoken by any community and group of people, but only used in intellectual deliberations is classical language. It has also a specific form as embedded in literature. But it is unwise to assume that Sanskrit was such during the period from the composition of the Ramayana to date, though not used for common communications, quite common for all. Ramayana, Mahabharata and puranas were written in a very siiple and straight forward language. That was the period when Sanskrit was the common language. Both the language and style had quite developed

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have modernism appeared more recently. The Parishath
has also started organising Sanskrit drama competitions
and there are Acharyas, Scholars in Sahitya Chakra
and Natya Kalaratna, a coveted award not yet
published in book form, a few plays [illegible] most of whom have
appeared already in different Sanskrit magazines. Radio being
a powerful modern medium, a few plays in Sanskrit
a number of plays in Sanskrit - answering to significant trends
Even written specially and produced from different stations
All India Radio. A few examples have been made to introduce
Sanskrit plays on the Radio.

One of the most significant developments in modern Sanskrit
drama has been revival of Sanskrit stage. The first attempt
in Sanskrit stage was continued since Bhavabhuti who gives
in his Natyasastra elaborate description on how to render
plays on the stage. At some period of history unfortunately Sanskrit has got
broken away from its traditional stage
was available in modern period. With a view to encouraging
ones among us present - day Sanskrit scholars to put on boards their
Sanskrit plays or to write ones, we had nothing to fall back upon by
way of stage except of course a few temporary ones in Natyasastra
and some other texts of Sanskrit dramaturgy. They have, however,
two options open to them. One to create stage after the Sanskrit
dramaturgical texts which naturally called for heavy and
peculiar architecture like of temples with their
rich resourcefulness of imagination and technique to answer the
requirements of modern times. They opted for a third.
is another of four sorts. There was a third one formerly otherwise.
They had to put-up their plays in halls as it was available then.
They could not, with utter disregard what happened in the
with four-corner or six-corner, pattern stage
with audience sitted in sections according to their status and
caste. They had also to use modern accoutrements
and to dress up in appropriate style effect. Even when
modern frame work and atmosphere was sought to be created particularly
on related other dramas with traditional costumes and jewellery.
as also the setting. In relation to modern drama modern dramas with
modern themes like a lady theatre specialist in a clinic of the drama
and in setting them life as on any modern stage in any language
with decor on white cloth screen and curtains
setting after Greek. The only specialty was perhaps with use of
language medium which is Sanskrit which is
modern. Since not a single word had Sanskrit stage which could
not come handsome and glimpse which could only be had
through texts, the present day dramatists had to use
their imagination for any production of plays on stage
earlier, they have tried their innovations enough on
certain respects. Some of the modern playwrights have
suggested how since after Sastras difficult to
pharmaceutical ordinary like depicted on the stage
Gods. In the play Kamadahanam which dramatises
traditional episode of burning of Kama by Siva
but from his third eye, the playwright suggested
in scene of burning could be shown which in symbolic
an optical illusion concealed in the middle hair of Siva
which can represent as fire coming out of
third eye and [illegible] a huge person smoke
burning tongues are in cause behind the curtain

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and systematised during the time of Panini, in 2nd century B.C. Quite large number of works on different branches of knowledge and science were produced. Royal patronisation for Sanskrit, learning and teaching inspired the wise men to produce the best works in every field, of wisdom. Wisdom and erudition, during this period, riched its climax and a large number of highly reputed poets, scientists engineers and artisans had shown their intelligence par excellence.

The language of the Ramayana, a spontaneous over-flow of powerful feelings, is simple, moving and straightforward. So also is the language of the Mahabharata and of other works during that period. In course of ~~kk~~ time, other language like Pali and Prakrit got established in society and Sanskrit was put inside the confines, of intellectuals. That was the time when Pandits and poets competed among themselves to procure royal patronage and recognition. Thus Sanskrit was made sophisticated. A habit developed among the Sanskrit scholars to express their ~~kk~~ ideas in such a way that others had to toil hard to get into the matter. Such as Q. Kapurvah ? Ans. Puripurnah. As a result, the common people even while aspiring

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which is of mythical and Sanskrit origin of the
Chamunda Goddess of Karnataka. In the Canarese Adiga Tirumala,
the playwright wrote story of Nachikata as found in the
Kathopanishad, the language & Krishnadeva suggested in the
Scene of the play where Yama and Usha Vajrabahu the demon
Sonitha appear in the form their shadows on the screen
which could be enacted by the two puppets or portrait. To give the
Scene a more realistic touch the further suggestion is made
Sound effects could be played from behind the curtain.

A notable endeavour in the above modern Sanskrit drama
is the depiction in verse. The modern problems of Socio-economic
changes which the society is undergoing want to find for so many
different themes in possible. There are plays on Socio-economic
problems like the Vivahavichara Vyasa of Srinivasa Yogeshwara
on the equality of sexes, the Acharya Vyasa of Krishna Lal on the dowry, the Swarajya-Vyasa of
Sundaresha Sharma on the conflict between mother-in-law and
daughter-in-law, the Apasvarnakatha against Krishna Lal on the
relationship between officers and subordinates, the Lalavaidyam
and the Malakaravidyam of Skand Shankar Khot on the quacks and
physicians and astrologers, the Markatamahavalikah against
Y. Mahalinga Sastri, a satire in the form of Bhana on some
people in society who assuming a benign posture
clandestinely encourage people snatching away from weaker ones
they have apparently helped temporarily and helped them
initially. There are political plays now also like
Kashmirasandhanasamudyamah and the Hyderabadavijayam of
Nirpaja Bhim Bhatt on the problem of late Kashmir and
erstwhile Hyderabad. Vijayabhairavah, the Bangladeshodayam
of Ram Krishna Sharma on the creation of Bangla Desh
and prominent political modern personalities
like Tilak, Mahatma Gandhi, Savarkar, Nehru,
Indira Gandhi as also the age-old heroes and
like Rana Pratap, Shivaji and the Rani of Jhansi
who have become Objects of several Sanskrit
Mahakavyas as well as have a full literature
thus grown around each. The same is also true with
such religious reformers and Rishis as Swami
Dayanand Saraswati, Swami Ramakrishna Paramahamsa
and Swami Vivekanand.

The Champu form of writing blending with Nalachampu
of Trivikrama Bhatta has continued down the modern period,
the more notable of works which are the Kumara Sambhava-
champu of King Sarvajna II of Tanjore and the Shivarajendra
Gurucharitra Champu of R. S. Panchamukhi

Fiction as a form of writing is entirely new to Sanskrit.
The Sanskrit writers with their exposure of the Western literature
or the West-inspired regional literature have come to Sanskrit
great zeal. Hundreds of short stories have in Sanskrit
have already appeared in different Sanskrit
magazines some of which like the Sudharma of
Simla in Himachal Pradesh have brought out
their voluminous short story Numbers. Collections of short
stories in Sanskrit have also appeared over the
years more noteworthy among them being the Kathavasudeva of
Bala Kavi, the Abhikalpa, the African
Short stories by M. R. Bhatt and Vipanchika etc.

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to learn Sanskrit, were disgusted with it and got frustrated in the process.

Classical Sanskrit, though tied up, with the complicated principles of grammar, has many forms and styles. A vast literature of it, however, is composed in poetic form in keeping with the metrical principles of prosody. It is very easy to get it by heart but ascertaining its real meaning is very difficult only becaust of unfamiliarity with the terms and poetic tradition. Literature in prose and dramatic form are less popular even now.[15] In the mean time anotjer form of classical Sanskrit, Campu, also developed where both poetic and prose styles run hand to hand.

The Sanskrit languabe invogue in old literature gets name classical. This makes as people lose sight of its other variety, the spoken Sanskrit. Here the misconception develops that 'Sanskrit is dead', 'Sanskrit is tough' and that it has no role to play ɑ in scientific progress.

The time has advanced a lot and similarly the great languages of the world have changed their forms, styles and status in pursuance of modern ethos.

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15. 'Adi Sankaracarya' , the first film in Sanskrit bagged 'Golden Lotus' award for the best film in 1983.

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Sanskrit - rendering by H.V. Nagarajan of five of Munshi Prem Chand's fiction.

It is a welcome sign that the medium Sanskrit is becoming the subject of critical review by a number of readers in the new dawn/ post. The first serious major attempt in this direction was made by S.B. Warmeker who in his monogram opus on Marathi in Arvachina Sanskrit - Sahitya reviews critically the all modern works. Others to join in were Bhattarkar Hira Lal Shukla who wrote his Adhunika Sanskrit Sahitya has a lot of information under an inquisitive reader. Presenting a critical survey of the many bilingual modern Sanskrit dramas as the Sahitya Akademi's Sanskrit Drama of 20th century is a laudable attempt. So has Ramji Upadhyaya's Adhunika Sanskrit - Sahitya Dhara. Of the most outstanding attempts remains that by Kuttan V. Raghavan who wrought his monograph Modern Sanskrit Writers and did serious reviews of the contemporary Sanskrit writing in the Sahitya Akademi's 'Contemporary Indian Literature' as also the annual reviews of the same in Indian Literature (now published by the Sahitya Akademi) and then done valiant service in drawing attention of the scholars world to Sanskrit literature. The exemplar magazine in Sanskrit Sambhashana Sandesha, edited by Prof. Rewa Prasad Dwivedi of the Sanskrit Department of Saugar University, has also rendered yeoman service in this direction. Rashtriya Sanskrit Sansthan, New Delhi has done valiant work in the field of Sanskrit literature. The exemplar magazine in Sanskrit Sambhashana Sandesha, edited by Prof. Rewa Prasad Dwivedi of the Sanskrit Department of Saugar University, has also rendered yeoman service in this direction. Rashtriya Sanskrit Sansthan, New Delhi has done valiant work in the field of Sanskrit literature

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Reasoning in learning, status in life and marketability in matter are some the inevitable features of present-day world. Sanskrit, a store-house of knowledge and source of inspiration, has to be enlivened and made dynamic, not only for Indian unity and integrity but also for the world peace, social harmony and scientific progress. This new form is meant for easy communication and the awareness of the people of INDIA for the cause of world peace and harmony. It has no clash with classical Sanskrit. Because classical Sanskrit has its own remarkable position in the history of Sanskrit. One should not be afraid of the fact that the classical Sanskrit would be dismantled in replacing modern Sanskrit.[16]

Recently another form of Sanskrit has been developed which may rightly be called modern Sanskrit - a form still to be made sound and concerete - to acclimatize the scientific attitude with age-old of culture and heritage. This aims at achieving familiarity, fraternity, solidarity and nativity. Classical Sanskrit is used only for literature whereas modern Sanskrit is used both in literature and speech. The former is static while the latter is moving progressing. Both the style and the expression in modern Sanskrit is invigorating and dynamic.

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16. C. Kunhan Raja : Future role of Sanskrit : Adyar Library Bulletin, Vol.XIII, Part-I,1949.

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1.4. APPROACHES TO MODERN SANSKRIT

Sanskrit has its own important place, like English or Hindi, in present day India, as one of the common languages of the country. Besides this, Sanskrit, the most forceful thread of India's unity and integrity, represents the peace and harmony in the present-day turmoils of the world. It is needless to explain Sanskrit's importance as a linguistic G.C.M. of Modern Indian languages.[17] The basic principles of almost all branches of Modern Science, may be those Mathematics or Physics, Aeronautics or Solar Energy, were expounded in the Vedas and vast literature of Sanskrit. Even some scientists have proved now that Sanskrit is the best language for Computer, the most developed scientific technique of today.[18]

But the poeple of India, particularly the intellectuals of new generation, have no scope for knowing Sanskrit, the hidden treasure of knowledge and science. A basic knowledge of Sanskrit is a must for every Indian, not only for understanding of India's different regions or for getting a peep into Indian culture and inheritance, but also having proper appreciation of South-East & South-West Asia.[19] Sanskrit

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17. Dr. U. Raghavan : SANSKRIT - p.16, Sanskrit Education Society, Madras, 1972.

18. Rick Briggs - A.I. MAGAZINE, Spring, 1985.

19. सुनीति कुमार चाटार्या -- भारतीय आर्यभाषा और हिन्दी, p.85.

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as the Oldest Indo-European language with a great literature, has a unique importance even for the people of Indo-European speech outside India.

In view to get our future generation ready to assimilate the new trends of the scientific world and to govern the world in a peaceful, spiritual way Sanskrit language needs to be revived.

Sanskrit, alike other living languages has two forms, one literary and other spoken or colloquial. The colloquial forms earlier exist must have been in but went out of use later. When, the new trend to rejuvenate Sanskrit language grew in the 2nd quarter of the 20th century, some Pandits and statesmen were in view to reform the language in a balanced manner. Others opposed this. Naturally, there formed two groups in the wave of propagating and adopting Sanskrit language. They can better be classified as reformists and conservatives. Conservatives spoke and wrote in an Old classical style, which is rather ornate with its verbosity and difficult expression.

Among the reformists, there were w two groups. One suggested that Sanskrit should be simplified and

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be drawn nearer to the modern Indian languages in sound and sense, by ignoring involved grammatical forms and uncommon words. Others pointed out that the needed to be attempted without disturbing the genious of Sanskrit. They also suggested that modern Sanskrit should be re-inforced by adopting into it its colloquial, simple and popular forms already in vogue earlier as gleaned from the vast literature of classical Sanskrit.

But the reformists with a new outlook, try not only to make Sanskrit simple and moving, but also attempt to produce variety of literature. There grew, again, two groups. One preferred to follow old classical styles in both poetic and prose literature', while others followed new styles of modern languages. These can better be called as classical-stylists and neo-classical-stylists.

The formers adhere to the established standard and form of Sanskrit which was neither experimental nor new, whereas the neo-stylists have changed the age old mode of plain narrative. They innovated a style with classical spirit to suit modern ethos. They also reveal their sensitivity and fondness for realistic situations through simple, straight forward and living language. This can better be shown through the following graph :

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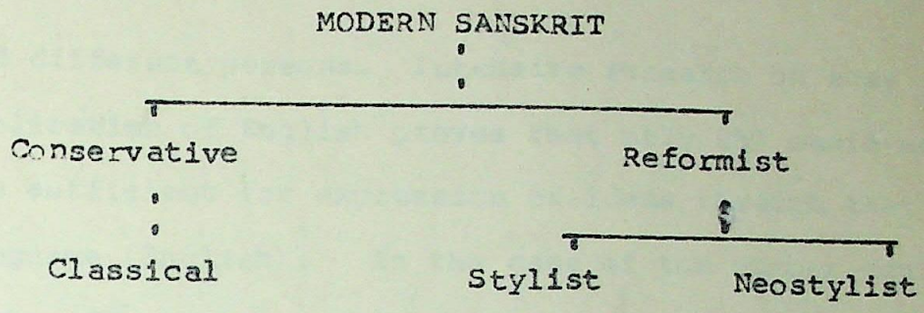

After due consideration and deep observation on the new tendency of revival of Sanskrit, it is thought quite naturally, to reform Sanskrit in a chaste manner. Hence, we may suggest some improvement to make this trend more vigorous.

The Modern Sanskrit stands on the following principles --

(i) Need Based Basic Sanskrit Words.

(ii) Application of simple grammatical methods.

(iii) Interaction between Sanskrit and Modern Indian Languages as well as English.

(iv) Liberal acceptance of words from(Loan words) different living languages. They may be used as indeclinables.

It is generally accepted by the linguists that a man utters about 4000 words through about 1000 sentences for his daily use. Those words comprising noun, adverb, adjective, indeclinable and Verb, are used frequently for many times in different moods, places, and situations

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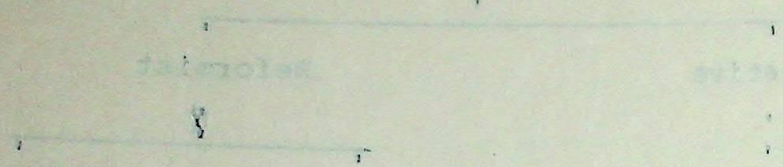

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and different persons. Intensive research on easy application of English proves that only 850 basic words are sufficient for expression of ideas through that language (English). In the case of the number could be 2000. ~~These are~~ keeping in view its spirit and structure. These are codified as need-based basic Sanskrit words. Needs of a language are many. But here 'need' means the need of a language as alternative to M.I.L. to serve as the cordinating factor. Hence, every aspect of the use of a language has been vividly examined before choosing basic words. However, the Frequency and importance of use in different situations are two main factors of ascertaining the basic words. The main points , as observed, are as follows :

1) Frequendy of words used in different situations.
2) Words nearer to M.I.L. in sound and sense.
3) Words seem to be easier in use and pronunciation.
4) Importance of words on the basis of situation and notion.
5) Words to be used in different literary ~~forms~~ forms.
6) Words, already familiar to the common people of India and abroad.

(ii) Though Grammatical principles of a language make for their systematic and disciplined application to it still

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sometimes these make the applier confused. Likewise, Sanskrit language has many critical grammatical principles with variety of applications and numerous derivations. Sanskrit grammar, though systematised, has vastness and depth and accordingly is both extensive and intensive.

But in view of reformation of Sanskrit, it is suggested that the vastness of application of Sanskrit grammar and its application to the language should be systematically abridged, without violating its basic principles as enunciated drawn by Panini. The abridgement could be possible in the following manner:

1. by abandoning totally or partially 'Sandhi' within a sentence.
2. abolition of dual number.
3. e reducting the number of tenses and moods to the necessary minimum - one present, one past, one future one or two moods.
4. using 'Atmanepada' or reflexive to denote the passive only.
5. reducing ten Ganas (Classes) to three.
6. Using participles liberally instead of finite verbal forms.

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7. reducting the number of roots and vocables to the basic minimum.
8. using more freely the roots like BHU and RK KR.
9. restricting the 3rd, 4th, and 7th 'Vibhakti'.

(iii) Interaction between Sanskrit, M.I.L. and English:- Sanskrit the root language, has widely influenced all the languages of Modern India as well as same of the important foreign languages of South east Asia and English. The linguistic survey record reports that large number of Sanskrit words, ranging from 40% to 85% are being used today in different modern Indian languages. Hence, for free and rapid conversation in Sanskrit, the interaction between Sanskrit, M.I.L. and foreign languages in general, English in particular is inevitable.

(iv) Any living language has to accept words from other languages for easy, expression and clear understanding between the speakers of different languages. History of Sanskrit language proves that Sanskrit had accepted and assimilated a large number of words from different languages. It is, therefore, suggested that a number of loan words be accepted from different languages in a balanced manner.

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Kanchi Sanskrit University, Ujjain and Shri Jagannath Sanskrit University, Puri combined a large number of traditional Sanskrit institutions in India on a statistical. Two more Sanskrit universities have just been announced: Lal Bahadur Shastri Kendriya Sanskrit Vidyapeeth, New Delhi and the Kendriya Sanskrit Vidyapeeth, Tirupati. A Sanskrit University has just recently been set up in Nepal too. Called the Maharshi Sanskrit University and located at Kathmandu, the present is will have all the traditional institutions of Sanskrit of Nepal affiliated to it. A Sanskrit University, Bangalore of Shri Sankara in Kerala since Spring.

Of late Human Society working on the basis of demand and supply has had a perceptible shift in India in the disciplines, as can be seen in Science, Technology, Economics and Commerce which are in far greater demand. This has been coupled with several other factors including the social and community unfortunately, has led to neglect of Sanskrit with reduction in the number of Sanskrit students in all types of institutions, traditional and modern has registered a sharp fall, much like the decay of Sanskrit and traditional Sanskrit institutions an anti-Indian culture. Some of from other choice or another origin of chosen. Sanskrit as a subject has disappeared in many schools & Colleges.

Since modern civilization made far greater demand on all people's time and attention, the efficacy could not spare enough of its resources Sanskrit along traditional lines. The large numbers of word forms and the inflectional system which distinguish many papers from having been A general family spread with Sanskrit a difficult language. This and many an ardent votary of Sanskrit failed attempts at simple figures to make it difficult a dead ancient language may no longer be advanced as the reason for turning away from it.

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Kanchi Sanskrit University, Ujjain and at the Jagannath Sanskrit University, Puri covered a large number of traditional Sanskrit institutions in India and abroad. Two more have just been announced: at Lal Bahadur Shastri Sanskrit Vidyapeeth, New Delhi and at Kendriya Sanskrit Vidyapeeth, Tirupati. A Sanskrit University has just recently been set up in Nepal too. Called the Mahendra Sanskrit University and located at Kathmandu, it presently has under it 11 traditional institutions of Sanskrit of Nepal affiliated to it. A Sanskrit University, at Kasaragod, in Kerala is coming up shortly.

Human society undergoes changes on the basis of demand and supply. There has been a perceptible shift in India to opt for disciplines, such as the Science, Technology, Economics and Commerce which are in great demand. This has to be coupled with several other factors including the social and community unfortunately, the Sanskrit subjects have resulted in the number of Sanskrit students in all types of institutions, traditional and modern has registered a step fall, much to the dismay of lovers of Sanskrit and ancient Indian culture. Some of the traditional Sanskrit institutions have even closed or are on the verge of closure. Similarly the Sanskrit as a subject has disappeared in many schools & Colleges.

Since modern civilization made a great demand on people's time and attention, very obviously could not spare enough of it to pursue Sanskrit along traditional lines. The large number of word forms and the intricate laws which govern many parts from taking to a general study spread over some 4 difficult languages. This and many an ardent story of Sanskrit's role of elements of scientific thought to the different nature of the language may no longer be advanced as the reason for turning away from it.

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MODERN SANSKRIT

Presidential Address delivered [for a Panel on 'Modern Sanskrit-Literature' at the Seventh World Sanskrit Conference, Leiden, Holland, August 23-29, 1987.]

+ ~~The Position of Sanskrit in Modern India~~

~~Finally~~ The continued occupy a

~~(v) MODERN SANSKRIT :~~ Change in this world is a natural process. History again reminds us that the classical ~~position of pre-eminence for centuries in ancient India~~ Sanskrit had many a change in course of time. A remarkable change in Sanskrit language was came about during the 7th century A.D. when regional languages in India uplifted their heads in the form of their literatures. ~~Prior to the Muslim and British rule when~~

~~that Sanskrit language was came about during the 7th century A.D. when regional languages in India uplifted their heads in the form of their literatures. Prior to that Sanskrit was the only source of education. Now people preferred to study through their regional languages and hence literature in regional languages were produced.~~

~~Invasions of Turkey Muslims gave a shock to the culture of native India. Sanskrit had to be forgotten gradually during this long period of Muslim-English regime. Imposition of English language by the Britishers in the syllabus gave a strong blow to the native existence of Sanskrit in Indian society.~~

Indian society could never forget Sanskrit because it contains the innate preference and philosophy of Indian religion and culture. After a long gap some pioneers of this land made untiring effort for the study of Sanskrit as a means of religious and philosophical ingots. Among those ~~producing literature in the Sanskrit and creative enriching the~~ ~~Sanskrit~~ to traditional Sanskrit institutions, Sanskrit language was [illegible]

7. N.K. Sharma : Linguistic and Educational Aspiration under a Colonial System, p.

taught as one of the subjects in hundreds and thousands of modern schools and Colleges of world ~~some~~ produced of which [illegible] in producing Sanskrit literature and also expanding its base. The present position is that there are seven Sanskrit Universities and one Sampurnanand Sanskrit University, Varanasi, in India

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INDIAN NATIONALISM AND VALUE-ORIENTED EDUCATION

----------Satya Vrat Shastri

While designing the system of education the ancient thinkers kept before them the single goal of producing a decent, cultured human being who could be a useful member of society. Their emphasis was not on teaching the three R's only or various disciplines at a higher level but on imparting him something of goodness to take away something of the basic animal instinct from him. Knowledge of sciences and humanities or the skills and crafts he has to acquire anyway . But the question is : Do they make him a better human being? Will the knowledge of these disciplines be enough for that ? The answer is 'not necessarily so.' An old Sanskrit saying pronounces unambiguously on this point : śāstrāṇy adhītyāpi bhavanti mūrkhāḥ, yas tu kriyāvān puruṣaḥ sa vidvān, even with the reading of the śāstras people continue to be ignorant, one who puts in practice what is enjoined in them has really understood them. A good human being needs to cultivate certain qualities and conduct himself in a nice and dignified matter for the smooth running of society. This requires of the teacher to impart to his pupil who comes to him to learn the core values of human life. He has to teach him, apart from the knowledge of disciplines, these values to earn the coveted title of ācārya, a term which has no parallel in any other language, not even in Sanskrit. He is ācārya because he teaches ācāra, good conduct, ācāram grāhayati, as goes one of its etymologies.

What is ācāra if not a set of values? This trisyllabic word sums up in itself all that goes with value system.

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Rāmāyaṇa Themes in Modern Sanskrit Literature

The Rāmāyaṇa has served as a perennial source for themes to creative writers in India who were looking for them for self-expression. In spite of the multiplicity of the themes available, its appeal being irresistible, they have drawn upon its vast canvas and a varied matrix for an endless story of episodes weaving warp to delineate according to their own light.

Rama story finds expression in modern Sanskrit literature in various literary forms: Mahākāvya, Khaṇḍakāvya, drama and prose works.

The life story of Śiva finds description in Harisadhana-Mahākāvya, in Śiva-carita of Rama Prasad Dwivedi and the Jānakījīvanam of Nilakantha Kavya of Ajodhyaja Rājendra Mishra and the Śiva-carita Mahākāvya of Vaidyanatha Pāyagunde Shastri. In the epic of Rama Rāma-vijaya of Ramabhadra Dikshita innovations giving a new interpretation. Śiva-carita of Nilakantha so rearranges the theme as to make Śiva appear hero of for exile to save the reputation of her husband and this was under the name of Agastya at the instance of Śiva having engaged in Rāvaṇa's abode. Śiva in exile in the forest in the vicinity of the Ganga she gives birth under the name of Vālmīki poet sings to Śiva Lava and Kuśa and Rāma himself. Lava Candrakala praises Śiva-hood in relation to Agastya to whom Śiva entrusting him she has fulfilled the mission of her life and returns to Kailāsa. She makes up her mind to bid good-bye to world for Yoga Samādhi. To Sage Agastya Lava and Kuśa are in search. There is a long interval between Rāma and Śiva making Rāma wander in search of Śiva and beg for forgiveness.

The Vaidehi-carita of Rāma Pāṇigrahi and other works with Rāmāyaṇa themes appear to have been influenced by Śiva making Rāma wander in search of Śiva.

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Introduction Canto

Sketch of Ramayana

Sketch of Ramayana Characters

Sketch of Ramayana Characters

Sketch of Ramayana Characters

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Of course, while in the last Canto, Sita in the Ramayana

Seventeen Canto

Characters & events of the Ramayana of Valmiki are elaborated as a mark of respect of Janaka; Sita being discovered by him from furrow, an incidental remark by Sita's lover Shri Ramakrishna; who engages herself in a spirited dialogue with her husband Rama and approves with humble gesture of love her moves — in-law sometimes his accompanying Ramakrishna trusts; in Sita's voluntary sacrifice of Rama Shastri and Sita Rama Shastri which is challenges between Ravana and Sita, in former predicting father and in latter admiring him a stern rebuke; in Lakshmana's predicting brother and Badabanala Prasad Shastri which summarizes in entire story of the Ramayana from the point of Rama's fight - which demands to save in hermits from the depredations of the demons in the building of the causeway on the ocean to launch an attack on Lanka with renewed charge in the scene in the Sita Swayamvara approved Rama and Lakshmana about the Rescue of Ramana to bring him over to this side by seducing him with Ramakrishna Krishna Prasad Khandavalli Ghanam which describes in 83 eighty-nine verses the pregnant grief of Rama in separation from his beloved wife; in meaningful Sita Kalyana Khandavalli, in Sita Kalyanam of Tanjore Shingaracharya which is an account in two parts covering of the life of Rama, a remarkable example in detail; the Sita victorious Lanka in 192 verses, a true account in Book in Eighteen Cantos of the Mahabharata and Ramayana Sita of N. Kumaran Asan which a description of the Psyche of Sita as she stands in the Ramayana her hero, all by herself, with her sons having left alongwith Valmiki for Ayodhya in connection with Rama's Ashwamedha Sacrifice, all scenes visions come crowding into her mind; the Ramayanam of S. B. Raghunatha Vidyalankara which starting the Rama's victory over Parasurama and ends, parting him on the Chakrapani him on his way back from Mithila to Ayodhya; in Radio play Sita Vijayam, in manuscript of K. T. Pandurangi which describes in exile of Sita on account of public calumny.

The very fact that a considerable corpus of poetry has come into production on Ramayana theme over a thousand years bearing in its provisions of problems in age-old verse serves even now an inexhaustible source of inspiration to present - day Indian writers. An in-depth analysis of this corpus was a desirable task, which a research-paper seeks to attempt.

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कालिदास की कृतियों में [illegible] यज्ञ

-- सत्यव्रत शास्त्री

कालिदास की कृतियां यज्ञानुष्ठानों एवं यज्ञ सम्बन्धी वस्तुकलाप के संकेतों से परिपूर्ण हैं। आश्रमों एवं तपोवनों में सहज स्वाभाविक रूपेण यज्ञकर्मानुष्ठानरत तपस्वियों के कालिदासकृत वर्णन के परिप्रेक्ष्य में ये संकेत अस्वाभाविक भी नहीं। कालिदास की रचनाओं में एक ओर जहां यह मुनिजनोचित सामान्य दिनचर्या है वहां दूसरी ओर तत्कालीन राजाओं द्वारा किए जाने वाले उन महान् एवं दीर्घ-काल तक चलने वाले सत्रों का भी पर्याप्त वर्णन है जिनमें वे उस समय के महत्त्वपूर्ण ऋषियों एवं मुनियों को भी आमन्त्रित करते थे। ये यज्ञ प्रायः या तो अपनी किसी इच्छा की, यथा पुत्रप्राप्ति की, पूर्ति के लिये अथवा अपने समसामयिक अन्य राजाओं पर अपनी प्रभुता एवं श्रेष्ठता की उद्घोषणा करने के लिए अनुष्ठित किए जाते थे।

कालिदास कृत यज्ञों के सूक्ष्म संकेतों से यह प्रतीत होता है कि कवि का गगन को आच्छादित करते हुए यज्ञाग्निधूमों से एवं वैदिक मन्त्रों के सस्वर पाठ से प्रत्यक्ष एवं घनिष्ठ परिचय था। यज्ञ के महत्त्व एवं वैदिक संस्कृति के प्रति कवि का आदर इससे भी द्योतित होता है कि उनकी रचनाओं की विषयवस्तु का अधिकांश भाग आश्रमों एवं तपोवनों में पनपा है जहां ऋषियों और मुनियों का निवास था। और जहां ऋषि एवं तपस्वी होंगे वहां यज्ञानुष्ठान तो होंगे ही।

कालिदास के नाटकों में सर्वाधिक लोकप्रिय एवं प्रसिद्ध नाटक अभिज्ञानशाकुन्तल की कथा का एक महत्त्वपूर्ण अंश कण्व अथवा मारीच के आश्रम में विकसित हुआ है। हस्तिनापुर का राजा दुष्यन्त शिकार खेलते हुए आश्रम में आ पहुंचता है। यह सूचना मिलने पर आश्रमवासी ऋषि कुमारों को उसके पास भेजते हैं एवं कुलपति कण्व

टिप्पणी -- लेख में दिए गए उद्धरण एवं संकेत -- कालिदास ग्रन्थावली : सम्पादक - रेवाप्रसाद द्विवेदी, काशी हिन्दू विश्वविद्यालय, वाराणसी, १९७४ में से संकलित हैं।

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कालिदास की कृतियों में [illegible] यज्ञ

-- सत्यव्रत शास्त्री

कालिदास की कृतियां यज्ञानुष्ठानों एवं यज्ञ सम्बन्धी वस्तुकलाप के संकेतों से परिपूर्ण हैं । आश्रमों एवं तपोवनों में सहज स्वाभाविक रूपेण यज्ञकर्मानुष्ठानरत तपस्वियों के कालिदासकृत वर्णन के परिप्रेक्ष्य में ये संकेत अस्वाभाविक भी नहीं । कालिदास की रचनाओं में एक ओर जहां यह मुनिजन्योचित सामान्य दिनचर्या है वहां दूसरी ओर तत्कालीन राजाओं द्वारा किए जाने वाले उन महान् एवं दीर्घ-काल तक चलने वाले सत्रों का भी पर्याप्त वर्णन है जिनमें वे उस समय के महत्त्वपूर्ण ऋषियों एवं मुनियों को भी आमन्त्रित करते थे । ये यज्ञ प्राय: या तो अपनी किसी इच्छा की, यथा पुत्रप्राप्ति की, पूर्ति के लिये अथवा अपने समसामयिक अन्य राजाओं पर अपनी प्रभुता एवं श्रेष्ठता की उद्घोषणा करने के लिए अनुष्ठित किए जाते थे ।

कालिदास कृत यज्ञों के सूक्ष्म संकेतों से यह प्रतीत होता है कि कवि का गगन को आच्छादित करते हुए यज्ञाग्निधूमों से एवं वैदिक मन्त्रों के सस्वर पाठ से प्रत्यक्ष एवं घनिष्ठ परिचय था । यज्ञ के महत्त्व एवं वैदिक संस्कृति के प्रति कवि का आदर इससे भी द्योतित होता है कि उनकी रचनाओं की विषयवस्तु का अधिकांश भाग आश्रमों एवं तपो वनों में पनपा है जहां ऋषियों और मुनियों का निवास था । और जहां ऋषि एवं तपस्वी होंगे वहां यज्ञानुष्ठान तो होंगे ही ।

कालिदास के नाटकों में सर्वाधिक लोकप्रिय एवं प्रसिद्ध नाटक अभिज्ञानशाकुन्तल की कथा का एक महत्त्वपूर्ण अंश कण्व अथवा मारीच के आश्रम में विकसित हुआ है । हस्तिनापुर का राजा दुष्यन्त शिकार खेलते हुए आश्रम में आ पहुंचता है । यह सूचना मिलने पर आश्रमवासी ऋषि कुमारों को उसके पास भेजते हैं एवं कुलपति कण्व

टिप्पणी -- लेख में दिए गए उद्धरण एवं संकेत -- कालिदास ग्रन्थावली : सम्पादक - रेवाप्रसाद द्विवेदी, काशी हिन्दू विश्वविद्यालय, वाराणसी, १९७४ में से संकलित हैं ।

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के आश्रम में उपस्थित न होने से राक्षसगण द्वारा बाधित (विघ्नायित) उनके यज्ञों की रक्षा के लिए कुछ दिन रुकने की प्रार्थना करते हैं --

'तत्र भवत: कुलपतेरसान्निध्याद् रक्षांसि न
इष्टि-विघ्नमुत्पादयन्ति ।'[१]

राजा उनकी प्रार्थना स्वीकार कर लेता है एवं उसके संरक्षण में यज्ञकर्म निर्बाध रूप से सम्पन्न हो जाता है। तदनन्तर ही आश्रमवासी उसे राजधानी लौटने की अनुमति प्रदान करते हैं --

'अथ स राजर्षिरिष्टिं समाप्य ऋषिभिर्विसर्जित: ।'[२]

यज्ञकर्मानुष्ठान के लिए सर्वप्रथम वेदि का निर्माण कर उसके चारों ओर पवित्र कुशा (घास) बिछाई जाती थी तदनन्तर ऋत्विग्गण अग्नि का आधान कर उसमें हवि अर्पित करते थे । अभिज्ञानशाकुन्तल में एक यजमान शिष्य को ऋत्विजों तक पहुंचाने के लिए कुशा घास का आहरण करते दिखाया गया है --

'यावदिमान् वेदि-संस्तरणार्थं दर्भान् ऋत्विग्भ्य उपनयामि ।'[३]

आश्रम में वापिस लौटने के उपरान्त कण्व शकुन्तला को पतिगृह भेजने का उपक्रम करते हैं । उसके प्रस्थान के समय वे उसे सयोहुत यज्ञाग्नियों की प्रदक्षिणा का आदेश देते हैं एवं ऋक्छन्द (ऋग्वेदीय मन्त्रों के छन्द) में उसे आशीर्वाद देते हैं --

'इत: सयोहुताग्नीन् प्रदक्षिणीकुरुष्व'
'ऋक्छन्दसा शास्ते'[४]

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१. अभिज्ञानशाकुन्तल, अङ्क २, पृ० ४५६
२. वही, अङ्क ४, पृ० ४७६
३. वही, अङ्क ३, पृ० ४५६
४. वही, अङ्क ४, पृ० ४८६

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अमी वेदिं परित: कृप्तधिष्ण्या: समिद्धन्त: प्रान्तसंस्तीर्णदर्भा:।
अपघ्नन्तो दुरितं हव्यवाहनास्त्वां वह्नय: पावयन्तु ॥[५]

वेदि के चारों ओर निर्दिष्ट निश्चित स्थान की, समिधाओं से प्रज्वलित, प्रान्त भागों में दर्भास्तीर्ण आहुति की सुगन्धि से सब दुरितों (कष्टों दु:खों) का निवारण करती हुई ये यज्ञाग्नियां तुझे पवित्र करें।

'वह्नि' शब्द में बहुवचन का प्रयोग यहां एकाधिक अग्नियों की उपस्थिति का सूचक है। सम्भवत: यह उन तीन यज्ञाग्नियों - गार्हपत्य, आहवनीय एवं दक्षिणाग्नि, की ओर संकेत करता है जिनकी अर्चना सामान्यत: अग्निहोत्रियों के द्वारा की जाती थी। इन्हीं तीनों का संकेत मनु[६] ने 'त्रेताग्नि' के द्वारा किया है।

कालिदास ने भी लङ्का से अयोध्या लौटते हुए राम के विमान मार्ग को आच्छादित करते हुए यज्ञाग्नि धूमों के वर्णन में उन्हें त्रेताग्नि कहा है।—

त्रेताग्निधूमाग्रमनिन्धकीर्तेस्तस्येदमाक्रान्तविमानमार्गम्।
घ्रात्वा हविर्गन्धि रजोविमुक्त: समश्नुते मे लघिमानमात्मा ॥[७]

पुन: राम के तीनों भाइयों का वर्णन करते हुए उनकी तेजस्विता की तुलना 'तीनों अग्नियों के समान कान्तियुक्त' कर की है --

-- इतरेऽपि रघो: पुत्रास्त्रयस्त्रेताग्नितेजस:।[८]

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५. वही
६. मनु० २.२३१.
७. रघुवंश, १३.३७; पृ० २०५
८. वही (रघु०), १५.३५ पृ० २२२

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इसी त्रेताग्नि की ओर एक अप्रत्यक्ष संकेत रघुवंश में मिलता है जहां रघु कौत्स से दो तीन दिन अपनी यज्ञशाला में निवास करते हुए प्रतीक्षा करने को कहता है --

'चतुर्थ अग्नि के समान अग्नि शाला में रहते हुए'
(प्रतीक्षा कीजिए)
वसंश्चतुर्थो ग्निरिवाग्न्यागारे[९]

कालिदास ने अपनी रचनाओं में अग्नियों की 'चार' संख्या की ओर केवल एक बार ही संकेत किया है जहां वे चार अग्नियों के मध्य स्थित हो तपस्या करते हुए मुनि सुतीक्ष्ण का वर्णन करता है --

'हविर्भुजामेक्वतां चतुर्णां मध्ये ---- असौ तपस्यति ।'[१०]

कण्व का यह कथन कि वेदि में अग्नियों का स्थान निश्चित है - वैदिक यज्ञ विधि के अनुरूप ही है । गार्हपत्य वेदि की पश्चिम दिशा की ओर मध्य में, दक्षिणाग्नि उसके दक्षिण पश्चिम में तथा आहवनीय इसके पूर्व कोण में आहित होती है ।

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९. वही (रघु०), ५.२५ पृ० १३६

१०. वही, १३.४१, पृ० २०५

इस श्लोक पर नंदर्गिकर द्वारा उद्धृत, पण्डित की टिप्पणी इस प्रकार है -- 'यह सम्भवत: पञ्चाग्निसाधन की ओर संकेत है अपने चारों ओर, एक पुरत:, एक पश्चाद्, एक एक दाहिने एवं बाएं एवं ग्रीष्म का तपता हुआ सूर्य पांचवां अग्नि है - जिसमें स्थित हो शरीर का तापन पञ्चाग्नि साधन कहलाता है ।

कालिदासकृत रघुवंश, मोतीलाल बनारसीदास, १९८२, पृ० ८८१.

यद्यपि मनु ने मनुस्मृति २.२३१ में तीन - गार्हपत्य, दक्षिण एवं आहवनीय,

(क्रमश: ...)

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प्राचीन काल में प्रत्येक अग्निहोत्री अपनी परिस्थिति के अनुसार घर में एक पृथक् कक्ष अथवा यज्ञशाला का निर्माण करता था जिसमें निरन्तर यज्ञाग्नियां प्रज्वलित रहती थीं। कालिदास तीन स्थलों पर इसका संकेत देते हैं --

प्रथमत: -- अग्निशाला में प्रविष्ट होते ही जब एक अशरीरी (अभौतिक) वाक् कण्व को शकुन्तला के गन्धर्व विवाह की सूचना देती है।

'अग्निशरणं प्रविष्टस्य शरीरं विना कन्दोमय्या वह वाण्या।'[११]

द्वितीयत: -- पञ्चम अङ्क में जब दुष्यन्त अग्निशाला में, शकुन्तला के पहुंचाने के लिये आये कण्व के शिष्यों एवं गौतमी का स्वागत करने के लिए, प्रतीहारी से अग्निशाला के मार्ग का निदेश करने का आदेश देते हैं --

'वेत्रवति! अग्निशरणमार्गमादेशय।'[१२]

एवं पुन: रघुवंश में जब रघु कौत्स से तीन चार दिन 'अग्निशाला' में रहकर तब तक प्रतीक्षा करने के लिए कहते हैं जब तक कि वे उसके उद्देश्य की पूर्ति की व्यवस्था न कर लें --

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अग्नियों की चर्चा की है किन्तु अन्यत्र ३.१००, १८५ में उसने पांच अग्नियों की ओर संकेत किया है। ये हारीत के अनुसार कही गई दो अन्य अग्नियों कुल्लूक ने 'पवन' एवं पावन' के रूप में उद्धृत की है एवं उनकी व्याख्या में उन्हें क्रमश: 'सभ्य एवं आवसथ्य' कहा है। सम्भवत: कालिदास भी त्रेताग्नि के साथ 'चतुर्थ अग्नि' के द्वारा इस सभ्य अथवा आवसथ्य (दोनों में से एक) की ओर संकेत कर रहे हैं।

११. अभि० शा० - अङ्क ४, पृ० ४८२

१२. वही (अभि० शा०), अङ्क ५, पृ० ४६८

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वसंश्चतुर्ष्वग्निरवाग्न्यगारे ---द्विजाण्यहान्यर्हसि सोढुम् ।[१३]

यहाँ अभिज्ञानशाकुन्तल में अग्निशाला के लिए `अग्निशरण` शब्द का प्रयोग है जबकि रघुवंश में `अग्न्यगार` का।दोनों का अर्थ समान है -- `पवित्र अग्नियों का घर` -- `आगार` का एक वैकल्पिक अर्थ `गृह` भी है। कालिदास ने मेघदूत में इसी अर्थ में इस शब्द का प्रयोग किया है --

तत्रागारं धनपतिगृहानुत्तरेणास्मदीयम् ।[१४]

परम्परा के अनुसार अग्नि में आहुत हवियाँ देवताओं को जाती हैं इसीलिए उन्हें `हविर्भुक्` भी कहा जाता है। अभिज्ञान-शाकुन्तल के सप्तम अङ्क में जब पति द्वारा प्रत्याख्यात शकुन्तला कण्व युगल मारीच एवं दाक्षायणी के आश्रम में शरण लेती है वहाँ कवि न केवल इस शब्द का प्रयोग उस ऋषियुगल के लिए करता है अपितु यज्ञ के भाग का ग्रहण करने वालों में उन्हें श्रेष्ठ कह कर उनका वर्णन करता है --

यज्ञभागेश्वरम् --- इन्द्रं दक्षामरीचिसम्भवम् ।[१५]

कुमारसम्भव में हिमालय पर्वत तक को भी इसी प्रकार वर्णित किया गया है --

यज्ञभागभुजां मध्ये पदमातस्थुषा त्वया ।[१६]

यद्यपि ऋषि अपनी आध्यात्मिक शक्ति अथवा तपोबल से, अपने यज्ञकार्यों

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१३. रघु० ५.२५, पृ० १३६
१४. मेघदूत (मेघ०), पूर्वमेघ, श्लोक १२
१५. अभि० शा०, अङ्क ७, पृ० ५५६
१६. कुमार सम्भव, ६.७२, पृ० ८१

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में राक्षसों द्वारा उपस्थापित विघ्नों का निराकरण करने में समर्थ थे तो भी प्राय: वे अपनी इस तप:शक्ति के अपव्यय के भय से ऐसा करते नहीं थे। रघुवंश में रघु ने कौत्स से इस विषय में स्पष्ट रूप से पूछा था कि क्या उनके गुरु वरतन्तु को अपनी संचित त्रिविध तप:शक्ति का प्रयोग विघ्नों के निराकरण में व्यय तो नहीं करना पड़ता ? :

आपाद्यते न व्ययमन्तरायै: कच्चिन्महर्षे स्त्रिविधं तपस्तत् ?

सामान्यत: रक्षा हेतु ऋषि अपने समकालीन राजा से ही सहायता की अपेक्षा करते थे एवं राजशक्ति से रक्षा के अभाव में ही वे विघ्न निराकरण के लिये अपने शापास्त्र का प्रयोग करते थे। –

त्राणाभावे हि शापास्त्रा: कुर्वन्ति तपसो व्ययम्।[१७]

मुनिजनों द्वारा राजाओं अथवा राजपुत्रों से रक्षा हेतु सहायता की याचना का प्रसंग कालिदास की दो रचनाओं में देखने को मिलता है -- अभिज्ञान शाकुन्तल के प्रथम अंक में, जिसकी पहले चर्चा की जा चुकी है, और तृतीय अंक में जब दुष्यन्त को सूचित किया जाता है कि सवनकर्म के प्रवृत्त होने पर अनेक प्रकार से भय उत्पन्न करती हुई पिशिताशन राक्षसों की आकृतियां आतंकित करती घूम रही हैं। –

रक्षायन्तने सवन-कर्मणि सम्प्रवृत्ते शायाश्चरन्ति बहुधा क्व
भयमादधाना: सन्ध्यापयोदकपिशा: पिशिताशनानाम्।[१८]

रघुवंश में भी दो स्थलों पर इस विषय की उपस्थापना की गई है --

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१६. रघु० १५.३, पृ० २१६

१८. अभि० शा०, अङ्क ३, पृ० ४७५

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१. पहिली बार जब विश्वामित्र अपने यज्ञ की रक्षा हेतु, दशरथ से राम को अपने साथ ले जाने की अनुमति चाहते हैं।

कौशिकेन किल क्षितीश्वरो राममध्वरविघातशान्तये ---याचित: ।[१९]

और राम के लक्ष्मण सहित उनके यज्ञ की कुशलतापूर्वक रक्षा में सन्नद्ध होने पर निश्चिन्त हो कर यज्ञ के लिये दीक्षित हो जाते हैं --

तत्र दीक्षितमृषिं ररक्षतु: ।[२०]

जिसके परिणामस्वरूप उनके मौन रहने पर भी ऋत्विज् उनकी व यज्ञ सम्बन्धी क्रियाओं को यथाक्रम सम्पन्न करते हैं --

ऋत्विज: कुलपतेर्यथाक्रमं वाग्यतस्य निरवर्तयन् क्रिया: ।[२१]

२. दूसरी बार, जब यमुना के पास निवास करने वाले ऋषि लवण के द्वारा त्रस्त हो, सहायता के लिए राम के पास आते हैं --

लवणेन विलुप्तेज्यास्तामिस्रेण तमय्यु: ।।
मुनयो यमुना भाज: शरण्यं शरणार्थिन: ।।[२२]

यद्यपि उन मुनियों का स्वतपोजनित सामर्थ्य उनकी रक्षा के लिए पर्याप्त था तो भी उन्होंने सोचा कि राम के वहां होते हुए उन्हें लवण पर उसका अपव्यय करने की कोई आवश्यकता नहीं --

अवेत्य रामं ते तस्मिन्न प्रजघ्नु: स्वतेजसा ।[२३]

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१९. रघु० ११.१ पृ० १८३.
२०. वही, ११.२४ पृ० १८५
२१. वही, ११.३० पृ० १८५
२२. वही, १५.२ पृ० २१६
२३. वही, १५.३ पृ० २१६

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जैसा कि पहिले कहा गया है कि केवल क्षात्र रक्षक के अभाव में ही शापास्त्र मुनि जन अपने तपोबल का व्यय करते हैं --

त्राणाभावे हि शापास्त्राः कुर्वन्ति तपसो व्ययम् ।

रघु की वंशावली के गुणों की परिगणना करते हुए कालिदास (हमारे इस अध्ययन से सम्बद्ध) एक और विशिष्ट गुण की चर्चा करते हैं और वह है -- उनके द्वारा शास्त्रोक्त विधि से यज्ञाग्नि में आहुति का अर्पण --

-- यथाविधिहुताग्नीनाम्[२४]

जिस समय दिलीप अपनी अनपत्यता का कारण एवं उसके निराकरण का उपाय पूछने ऋषि वसिष्ठ के पास जाते हैं उस समय वे अपनी दशा का वर्णन इस शब्दों में करते हैं -- यद्यपि मैं 'इज्याविशुद्धात्मा' हूं (यद्यपि यज्ञों के निरन्तर अनुष्ठान से मेरा व्यक्तित्व विशुद्ध अर्थात् पापरहित है) फिर भी वंश सन्तति के लोप (अभाव) के कारण मैं कुण्ठित हूं --

प्रजालोपे निमीलितः ---- ।[२५]

यज्ञानुष्ठान का उद्देश्य मात्र आत्मविशुद्धि ही नहीं अपितु भौतिक समृद्धि की उपलब्धि भी है ।

दिलीप वसिष्ठ से कहते हैं -- आपके द्वारा विधिपूर्वक अग्नि में अर्पित हवि वृष्टि के रूप में परिवर्तित होकर अनावृष्टि से शोषित अनाज को हरा भरा कर देती है --

हविरावर्जितं होतस्त्वया विधिवदग्निषु ।
वृष्टिर्भवति सस्यानामवग्रहविशोषिणाम् ।।[२६]

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२४. रघु० १.६. पृ० १०३
२५. वही १.६८ पृ० १०८
२६. वही १.६२ पृ० १०८

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मन्त्रों के द्रष्टा -- मन्त्रकृत्[२७] एवं अथर्वज्ञान के भण्डार -- अथर्वनिधि:[२८] के द्वारा उच्चारित मन्त्रों से शत्रु निरस्त हो जाते हैं एवं प्रजाएं समृद्धिशालिनी ।

यत: घृत यज्ञाग्नि में आहुति, हवि सामग्री में मुख्य था अत: उसकी प्राप्ति के साधन गौ का भी यज्ञ कार्य में अपना पृथक् महत्व था । उसे आहिताग्नि[२९] होता[३०] के लिए आहुतिसाधन (आज्य प्राप्ति का साधन) कहा गया है ।

कालिदास ने राजा अज के विषय में अग्निचित्[३१] -- जिसने अग्नियों का चयन किया तथा सोमपर्ची के लिए यज्वा[३२] (यज्वन्) यज्ञ करने वाला, -- विशेषणों के प्रयोग द्वारा यज्ञ परता की सामान्य स्थिति की ओर इंगित करने के साथ साथ अनेक राजाओं द्वारा कतिपय विशिष्ट यज्ञानुष्ठानों की ओर भी संकेत किया है ।

दिलीप ने ९९ अश्वमेधों का अनुष्ठान किया था[३३] तथा यद्यपि उसके पुत्र द्वारा रक्षित अश्व को, अपने पद नाम -- 'शतक्रतु' के छिनने से भयभीत इन्द्र द्वारा अपहृत कर लिए जाने के कारण वह १००वां अश्वमेध यज्ञ न कर सका तथापि उसे उस छठवें यज्ञ (सौवें) का[३४] पूर्ण फल प्राप्त हुआ ।

रघु ने विश्वजित् यज्ञ किया जिसमें उसने अपने समस्त कोष का दान कर दिया ।[३५]

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२७. घृतवन्त मन्त्रवृतो मन्त्रै:, १.६१, पृ० १०८ ; १५ पद्मगर्भी मन्त्रकृतामृषीणाम्, ५.
सरवा दृशारक्षस्यपि जातरूपस्य च मन्त्रकृत्, १५.३१, पृ० २२१. [पृ० १३४.४
२८. अथर्वनिधिप्रक्षाधवैतानेष्वेतस्य, १.५८, पृ० १०८.

२९. रघु० १.८२, पृ० ११०
३०. वही, २.४४ पृ० ११५
३१. वही, ८.२५ पृ० १५९
३२. वही, १८.१२ पृ० १४५
३३. अपूर्णमेकेन शतक्रतूपम: शतक्रतु नामपविघ्नमापस: । --वही, ३.३८ पृ० १२२
३४. अजस्रदीक्षाप्रयत: स मद्गुरु: क्रतोरशेषेण फलेन युज्यताम् । --वही, ३.६५, पृ० १२४
३५. तमध्वरे विश्वजिति क्षितीशं नि:शेष विस्राणित कोष जातम् । --वही, ५, पृ० १३५

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मन्त्रों के द्रष्टा -- मन्त्रकृत्[२७] एवं अथर्वज्ञान के भण्डार -- अथर्वनिधि:[२८] के द्वारा उच्चारित मन्त्रों से शत्रु निरस्त हो जाते हैं एवं प्रजाएं समृद्धिशालिनी ।

यत: घृत यज्ञाग्नि में आहुति, हवि सामग्री में मुख्य था अत: उसकी प्राप्ति के साधन गौ का भी यज्ञ कार्य में अपना पृथक् महत्व था । उसे आहिताग्नि[२९] होता[३०] के लिए आहुतिसाधन (आज्य प्राप्ति का साधन) कहा गया है ।

कालिदास ने राजा अज के विषय में अग्निचित्[३१] -- जिसने अग्नियों का चयन किया तथा सोमपर्वसु के लिए यज्वा[३२] (यज्वन्) यज्ञ करने वाला, -- विशेषणों के प्रयोग द्वारा यज्ञ परता की सामान्य स्थिति की ओर इंगित करने के साथ साथ अनेक राजाओं द्वारा कतिपय विशिष्ट यज्ञानुष्ठानों की ओर भी संकेत किया है ।

दिलीप ने ९९ अश्वमेधों का अनुष्ठान किया था[३३] तथा यद्यपि उसके पुत्र द्वारा रक्षित अश्व को, अपने पद नाम -- 'शतक्रतु' के छिनने से भयभीत इन्द्र द्वारा अपहृत कर लिए जाने के कारण वह १००वां अश्वमेध यज्ञ न कर सका तथापि उसे उस सौवें यज्ञ (सौवें) का पूर्ण फल प्राप्त हुआ ।[३४]

रघु ने विश्वजित् यज्ञ किया जिसमें उसने अपने समस्त कोष का दान कर दिया ।[३५]

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२७. रघु० १.९१, पृ० १०८ ; ऋग्वेदीय मन्त्र द्रष्टा ऋषियों के लिए द्रष्टव्य, ५.४, सर्वानुक्रमणी, पृ० २१. [पृ० १३४.४.

२८. ऋग्वेदीय प्रातिशाख्य, १.५८, पृ० १०८.

२९. रघु० १.८२, पृ० ११०

३०. वही, २.४४ पृ० ११५

३१. वही, ८.२५ पृ० १५९

३२. वही, १८.१२ पृ० १४५

३३. अपूर्णमेकेन शतक्रतूपम: शतक्रतु नामपविघ्नमापस: । --वही, ३.३८ पृ० १२२

३४. अजस्रदीक्षाप्रयत: स मद्गुरु: क्रतोरशेषेण फलेन युज्यताम् । --वही, ३.६५, पृ० १२४

३५. तमध्वरे विश्वजिति क्षितीशं नि:शेष विश्राणित कोष जातम् । --वही, ५, पृ० १३५

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दशरथ ने पुत्र प्राप्ति के लिए पुत्रेष्टि यज्ञ का अनुष्ठान किया ।[३६]

राम ने अश्वमेध यज्ञ किया[३७] जिसमें सीता को वनवास देने के कारण उसकी स्वर्णप्रतिमा को अर्धांङ्गिनी के आसन पर अधिष्ठित किया ।[३८]

सीता के पिता जनक ने भी एक यज्ञ किया था जिसका नाम तो निर्दिष्ट नहीं किन्तु जिस की समाप्ति पर 'यूप'[३९] की चर्चा एवं 'क्रतु'[४०] शब्द के प्रयोग से, उस का 'अश्वमेध' होना ही अनुमित होता है --

यूपवत्यवसिते क्रियाविधौ ।

क्योंकि अन्यत्र 'क्रतु' शब्द से अश्वमेध ही अभिहित है । इस यज्ञ में ऋषि विश्वामित्र को भी आमन्त्रित किया गया था --

तं न्यमन्त्रयत सम्भृतक्रतुर्मैथिल:[४]

जहां वे राम को भी अपने साथ ले गए थे - एवं वहीं शिव धनुष के उठाने एवं तोड़ने की घटना के उपरान्त राम व सीता का विवाह हुआ था ।

अपने पिता द्वारा किये जा रहे अश्वमेध यज्ञ के अश्व को ऋषि कपिल द्वारा अपहृत कर पाताल लोक में ले जाने पर, उसकी खोज करते हुए राम के पूर्वजों ने पृथ्वी का खनन किया था ।लंका से अयोध्या की यात्रा में राम समुद्र की विस्तीर्णता का कारण बताते हुए इस अश्वमेध यज्ञ की चर्चा करते हैं --

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३६. ऋष्यशृङ्गादयस्तस्य सन्त: सन्तानकाङ्क्षिण: ।
आरेभिरे जितात्मान: पुत्रीयामिष्टिमृत्विज: ।।
-- रघु० १०.४ पृ० १७५

३७. तमध्वरायमुक्ताश्वम् -- वही, १५.५८, पृ० २२३

३८. विधेरधिक्रसम्भारस्तत: प्रववृते मख: । -- वही, १५.६२

३९. वही, ११.३७ पृ० १८६

४०. वही, ११.३२ पृ० १८५

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गुरोर्नियोगाद्यः कपिलेन मेध्ये
रसातलं सद्मकृमिते तुरङ्गे
तदर्थमुर्वीमवदारयद्भिः
पूर्वैः क्लियं परिवर्धितो नः ।।[४१]

राम के पौत्र अतिथि के द्वारा भी अश्वमेध की अनुष्ठान की रघुवंश में चर्चा है --

`जिगीषोरश्वमेधाय`[४२]

प्रसंगतः रघुवंश में `अश्वमेधयज्ञ` विषयक यह अन्तिम संकेत है ।

अश्वमेध में अश्व की बलि दी जाती थी । अतः कालिदास के द्वारा अनेकत्र `यूप` की चर्चा किया जाना सर्वथा स्वाभाविक है । बलि से पूर्व अश्व को यूप (यज्ञार्थ प्रतिष्ठापित दण्ड) से बाँधा जाता था ।

जनक ने जिन यज्ञों का अनुष्ठान किया उनमें भी यूप के प्रयोग की चर्चा है ।[४३] —

यूपवत्यवसिते क्रियाविधौ ।

दशरथ के यज्ञानुष्ठान के प्रसंग में कवि ने कहा है कि दशरथ के द्वारा किये गये यज्ञों से तमसा एवं सरयू के तट समुच्छ्रित स्वर्णिम यूपों से शोभायमान हैं --

क्रतुष्वृ तेन विसर्जितर्त्विजो भुजसमाहृतदिग्वसुना कृताः ।
कनकयूपसमुच्छ्रयशोभिनो वितमसा तमसासरयूतटाः ।।[४४]

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४१. रघु० १३.३ पृ० २०२
४२. वही, १७.७६ पृ० २४२
४३. वही, ११.३७ पृ० १८६
४४. वही, ६.२०. पृ० १६७

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पुष्पक विमान द्वारा अयोध्या आते हुए राम सीता से वार्तालाप के क्रम में अयोध्या के समीप बहती हुई सरयू के तट पर, तुरंगमेध[४५] की चर्चा के प्रसंग में यूपों[४६] की विस्तीर्ण पंक्तियों की ओर अत्यन्त गौरव से इंगित करते हैं।

राम के पुत्र कुश ने अयोध्या प्रत्यावर्तन के समय सरयू के तट पर चौकोर वेदियों पर स्थित सैकड़ों यूपों को देखा जो उनके पूर्वजों द्वारा किए गए यज्ञानुष्ठानों के स्मारक थे।- —

इत्यध्वनः कैश्चिदहोभिरन्ते
कूलं समासाद्य कुशः सरय्वाः।
वेदिप्रतिष्ठान् वितताध्वराणां
यूपानपश्यच्छतशो रघूणाम्॥[४७]

कुमारसम्भव में भी कालिदास ने 'यूप' को दिए जाने वाले वैदिक सत्कार की चर्चा की है। प्रसंग है ब्रह्मचारी वेशधारी शिव का शिव को पतिरूप में प्राप्त करने के लिए तपस्यारत पार्वती से वार्तालाप[४८]। शिव पार्वती की इस इच्छा की अनुपयुक्तता एक दृष्टान्त द्वारा प्रकट करते हैं -- सज्जनों के द्वारा (अपराधी को मृत्युदण्ड देने के लिए) अकस्मात श्मशान में गाड़े गए शूल को वह आदर देना अपेक्षित नहीं, जो यज्ञानुष्ठानार्थ प्रतिष्ठित 'यूप' को वैदिक विधि में दिया जाता है।

अपेक्ष्यते साधुजनेन वेदिका श्मशानशूलस्य न यूपसत्क्रिया।[४८]

सम्भवतः अश्वमेध में अश्व की एवं गोमेध में गौ की बलि दी जाती थी। मेघदूत में राजा रन्तिदेव के द्वारा गोमेध यज्ञ में गौओं की बलि का उल्लेख कालिदास

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४५. जलानि या तीरनिखातयूपा। --रघु० १३.६ पृ० २०७
४६. तुरङ्गमेधावभृथावतीर्णैरिक्ष्वाकुभिः पुण्यतरीकृतानि। -- वही.
४७. वही, १६.३५ पृ० २३१
४८. कु० स० ५.७३ पृ० ७४

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ने किया है। मेघ को चर्मण्वती के तट पर कुछ देर ठहर उसके यश के प्रति सम्मान व्यक्त करने का कथन है, जो यश नदी के रूप में पृथिवी पर प्रकट हुआ है --

व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्यन् ।
स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ।।[४९]

विमानमार्ग से यात्रा करते हुए राम सीता से आश्रमों तपोवनों एवं उनमें तपस्या लीन मुनियों एवं यज्ञानुष्ठानों का अनेकत्र वर्णन करते हैं। इसी क्रम में हविःप्रदान से प्रवृद्ध चार अग्नियों के मध्य स्थित हो तपस्या करते हुए मुनि सुतीक्ष्ण का वर्णन द्रष्टव्य है --

हविर्भुजामेकतां चतुर्णां मध्ये ।[५०]

इसी प्रकार का मुनि शरभङ्ग का वर्णन है जिसने सुदीर्घ काल तक प्रज्वलित एवं समिधाग्नि से संतृप्त पवित्र अग्नि में अन्ततः अपने मन्त्रपूत शरीर तक को भी अर्पित कर दिया था --

चिराय सन्तर्प्य समिद्भिरग्निम् ---यो मन्त्रपूतां तनुमप्यहोंषीत् ।[५१]

यज्ञ की समाप्ति पर किए जाने वाले पुण्य स्नान को अवभृथ कहते हैं। कालिदास ने एकाधिक स्थानों पर इस क्रिया की ओर संकेत किया है --

१. नन्दिनी के दुग्ध की पवित्रता को अवभृथ से तुलना करते हुए उसे (दुग्ध को) अवभृथ से भी अधिक पवित्र करने वाला कहा है --
-- ध्रुवं कोष्णेन कुण्डोघ्नी मेध्येनावभृथादपि ।[५२]

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४९. मेघ० (पूर्वमेघ) श्लोक ४५ पृ० ३३
५०. रघु० १३.४१ पृ० २०५
५१. वही, १३.४५ पृ० २०६
५२. वही, १.८४ पृ० ११०.

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२. दूसरी बार दशरथ के प्रसंग में -- उसके अवभृथ से अभिषिक्त होने की चर्चा है --

-- अवभृथ प्लुत: । [५३]

३. तीसरी बार विश्वामित्र के यज्ञकर्म की समाप्ति की सूचना देते हुए -- उसे अवभृथस्नात: -- अवभृथाप्लुतो मुनि: [५४] कहा है ।

४. पुन: राम के पूर्वजों, इक्ष्वाकुवंशी राजाओं, के विषय में वर्णन करते हुए -- तुरङ्गमेधावभृथावतीर्णै: रिक्ष्वाकुभि: [५५] कहकर उनकी निरन्तर यज्ञव्यापृति और उसमें अवभृथस्नान की सूचना दी है।

कालिदास ने अपनी कृतियों में यज्ञ के लिये यज्ञ, [५६] इज्या, [५७] होम, [५८] अध्वर, [५९] क्रतु, [६०] मख, [६१] और इष्टि [६२] -- इन शब्दों का प्रयोग किया है । तद्धित रूप वैतान, वैतानिक, शान्त्युदकम्, [६३] वैतानास्त्वां वह्नय: पावयन्तु, [६४] से उसने वितान शब्द की ओर भी संकेत किया है । कभी कभी यज्ञ अथवा यज्ञविधि अर्थ मात्र क्रिया शब्द से भी उसने सूचित कर दिया है । दिलीप सिंह से गाय के बदले में स्वयं उन्हें स्वीकार करने के प्रेरण में इसी शब्द का प्रयोग करते हैं । उनका कहना

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५३. रघु० ९.२२, पृ० १६८
५४. वही, ९.३१ पृ० १८५
५५. वही, १३.६१. पृ०
५६. वही, पृ० ८९, ५५६
५७. पृ० १०८, २३, २१६
५८. पृ० ११४, १२२
५९. पृ० १३४, १८३, २२३, २२४, २३१
६०. पृ० १२२, १२४, १४८, १८६
६१. पृ० १२२, १३५, १९०, २२४
६२. पृ० १७५
६३. अभि० शा०, अङ्क ३, पृ० ४५९
६४. वही, अङ्क ४, पृ० ४८६

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है कि उन्हें खा जाने से सिंह की पारणा भी हो जायगी और मुनि वसिष्ठ के यज्ञ कीसाधन सभूत गाय भी बची रह जायेगी - मवेदनुज्ञश्च मुनेः क्रियार्थः[६५]। रघु भी इस शब्द का प्रयोग करते हैं जबकि अपने पिता के यज्ञ में विघ्न डालने के कारण इन्द्र को सम्बोधित कर वे कहते हैं -- मुद्गुरोः क्रिया विघाताय कथं प्रवर्तसे ?[६६] जब श्रीराम ने ऋषि विश्वामित्र के यज्ञ में विघ्न डालने वाले राक्षसों का नाश कर दिया तो ऋत्विजों ने ऋषि को यज्ञ विधि सम्पन्न करा दी। यज्ञविधि के लिये कवि ने यहां क्रिया शब्द का ही प्रयोग किया है -- ऋत्विजः कुलपत्यर्थाक्रमं वाग्यतस्य निरवर्तयन् क्रियाः।[६७] जनक की यज्ञ विधि के सन्दर्भमें भी इसी शब्द का प्रयोग हुआ है -- यूपवत्यवसिते क्रियाविधौ।[६८]

कहीं कहीं यज्ञ अथवा याज्ञिक अनुष्ठानों के लिये कर्म शब्द का प्रयोग कालिदास की कृतियों में दृष्टिगोचर होता है। जब अग्निवर्ण (अत्यन्त विलासिता के कारण अतीव) रुग्ण हो गया तब उसके पुरोहितों ने शंकित प्रजाओं में यह प्रचारित कर दिया कि वह पुत्रप्राप्त्यर्थ यज्ञकर्ममें संलग्न है --

-- बाढमेष्टु दिवसेष्टु पार्थिवः कर्म साध्यति पुत्रजन्मने।[६९]

अश्वमेध एवं विश्वजित् जैसी बड़ी बड़ी यज्ञक्रियाओं के प्रसंग में 'महत्' शब्द का प्रयोग भी द्रष्टव्य है -- यथा --

'तदङ्गमग्र्यं मघवन् महाक्रतोः'[७०] इति द्वितीशो नवतिं वाधिका महाक्रतूनां[७१] -- ततान, ऋत्विजः स तथाऽऽनर्च दक्षिणाभिर्महाक्रतौ,[७२] पुत्रो रघुस्तस्य पदं

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६५. रघु०, २.५५, पृ० ११६

६६. वही, ३.४४, पृ० १२२

६७. वही, ११.३०, पृ० १८५

६८. वही, ११.३७, पृ० १८६

६९. वही, १९.५२, पृ० २५३

७०. वही, ३.४६, पृ० १२२

७१. वही, ३.६९, पृ० १२४

७२. वही, १७.८०, पृ० २४३

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प्रशास्ति महाक्रतोर्विश्वजित: प्रयोक्ता ।[७३]

यह एक अद्भुत एवं विचारणीय तथ्य है कि यज्ञविधि के लिए याग शब्द का प्रयोग कालिदास की रचनाओं में कहीं भी उपलब्ध नहीं है ।

यज्ञविषयक शब्दों को कवि ने प्राय: मात्र पर्यायवाची के रूप में प्रयुक्त किया है यद्यपि कर्मकाण्डीय ग्रन्थों में उनका प्रयोग यज्ञ विशेषों के लिये किया जाता है । महाकवि का एक ही यज्ञ के लिए विभिन्न शब्दों का प्रयोग यहां प्रमाण रूप में प्रस्तुत है -- यथा --

होम मख एवं क्रतु का प्रयोग अश्वमेध के लिए, यज्ञ अध्वर एवं मख शब्दों का प्रयोग विश्वजित् यज्ञ के लिए ।[७४] इसी प्रकार अन्यत्र भी द्रष्टव्य है ।

यज्ञ के नियमानुसार दान एवं दक्षिणा यज्ञ कार्य की सफलता के लिए अनिवार्य हैं । यज्ञ की समाप्ति पर इन दोनों का अभाव यज्ञफल की प्राप्ति में बाधक हो जाता है एवं यज्ञ व्यर्थ हो जाता है --

हतो यज्ञस्त्वदक्षिण: ।

कालिदास ने पहिली बार कुश के पुत्र एवं राम के पौत्र अतिथि के राज्याभिषेक के समय इसकी चर्चा की है जिससे कि स्नातक उदारतापूर्वक दिए गए दान से अपने यज्ञानुष्ठानों को सफल बनाने में समर्थ हों । --

स तावदभिषेकान्ते स्नातकेभ्यो ददौ वसु ।
यावतैषां समाप्येरन् यज्ञा: पर्याप्तदक्षिणा: ।।[७५]

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७३. रघु०, ६.७६, पृ० १४८

७४. वही, ३.३८, ३९, ४५, पृ० १२२; ४.८६, पृ० १३३; ५.६ पृ० १३४, १३५.

७५. वही, १८.१७. पृ० २३७

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वीक्ष्य वेदिमथ रक्तबिन्दुभि:-
बर्न्धुजीवपृथुभि: प्रदूषिताम् ।
सम्भ्रमो ऽभवदपोढकर्मणा -
मृत्विजां च्युतविकङ्कतस्रुचाम् ।। ७८

राजा दशरथ ने यज्ञ से प्राप्त जिस चरु नामक अन्न को अपनी पत्नियों में विभक्त कर दिया था उस यज्ञान्न का उल्लेख भी रघुवंश में कवि ने किया है --

-- स तेजो वैष्णवं पत्न्योर्विभेजे चरुसंज्ञितम् । ७९

यज्ञ में दी जाने वाली हवियों की चर्चा के प्रसंग कालिदास की रचनाओं में सामान्य-पर्याप्त हैं ।

रघु के जन्म के समय होने वाले अनेक शुभशकुनों में एक है -- यज्ञाग्नि द्वारा प्रदक्षिणार्थियों से हवि का ग्रहण --

प्रदक्षिणार्चिर्हविरग्निराददे ८०

ऐसा ही वर्णन अन्यत्र भी है जहां दशरथ के दिग्विजय के लिए प्रस्थान काल में अश्वों के नीराजना के समय अग्नि ने अपने प्रदक्षिणार्थियों से हवि का ग्रहण किया था --

तस्मै सभ्यानुमतो वह्निर्वाजिनीराजनाविधौ ।
प्रदक्षिणार्चिर्व्यजेन हस्तेनेव जयं ददौ ।। ८१

अन्यत्र अग्नि के सहज तेज को हविर्दान के द्वारा विवृद्धि (संवर्धन) की चर्चा

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७८. रघु० ११.२५ पृ० १८५
७९. वही, १०.५४ पृ० १७६
८०. वही ४.२५ पृ० १२८
८१. वही ३.१४. पृ० १२०

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करते हुए दशरथ के पुत्रों के स्वाभाविक (सहज) विनीतता क्रिया के संवर्धन से तुलना करते हुए कवि कहता है --

उनकी स्वाभाविक विनीतता क्रियाकर्म (अनुशासनकारक शिक्षापद्धति) के द्वारा उसी प्रकार संवर्धित की गई जिस प्रकार अग्नि का सहज तेज हवि अर्पित करने पर विवृद्ध हो उठता है --

स्वाभाविकं विनीतत्वं तेषां क्रियाकर्मणा ।
मुमुचे सहजं तेजो हविषेव हविर्भुजः ।।[८२]

एक स्थल पर रक्तवर्ण कर्णिकार पुष्प की तुलना कवि ने हुतहुताशनदीप्ति (आहुति से प्रदीप्त अग्नि) से की है --

हुतहुताशनदीप्तिः --- युवतयः कुसुमं ददुराहितं तदलके ।[८३]

यह ध्यान देने योग्य है कि अनेक स्थलों पर जहाँ कालिदास ने अग्नि में आहुति अर्पण की चर्चा की है वहाँ विधिना,[८४] यथाविधि[८५], विधिवत्[८६], यथावत्,[८७] सम्यक्[८८] आदि शब्दों का प्रयोग किया है जोकि नियमानुसार कर्मविधि के अनुष्ठान के महत्व को प्रदर्शित करता है अर्थात् कोई भी यज्ञकर्म तत्सम्बन्धी शास्त्रों में विहित नियमों व क्रमप्रक्रिया के अनुसार ही होना चाहिए । एक स्थल पर तो विधि-विधान से बढ़कर विधेयज्ञों के अनुष्ठान की उपयोगिता दिखाई है[८८क] कालिदास उस सभ्यता में संवर्धित हुए जब वैदिक यज्ञों का पर्याप्त प्रचलन था,

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८२. रघु० ९.७९ पृ० १८२
८३. वही, ९.४० पृ० १६९
८४. यदग्नौ विधिना हुतम् -- कु० स० ६.६ पृ० ७७
८५. यथाविधि हुताग्नीनाम् -- रघु० १.६ पृ० १०३
८६. हविरावर्जितं होतस्त्वया विधिवदग्निषु
(यहाँ अग्निषु में बहुवचन द्वारा तीन अग्नियों की ओर संकेत द्रष्टव्य है)
वही, १.६२ पृ० १०८
८७. ततो यथावद् विहिताध्वराय । --वही ५.१६ पृ० १३५
८८. तस्मै सम्यग्धुतो वह्निः । -- वही, ४.२५ पृ० १२८
८८(क) विधेरधिकसम्भारस्य प्रवर्तते मखेषु, वही, १५.६२, पृ० २२४.

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जब यज्ञवेदियों का निर्माण, उनके चारों ओर दर्भ का आस्तरण; ~~पवित्र,~~ संख्या में तीन अथवा चार सुनिश्चित स्थान की अग्नियों का प्रज्वलन किया जाता था, जब यज्ञशालाओं में समिधा का भण्डार पर्याप्त मात्रा में सदा उपलब्ध रहता था, जब ऋत्विक्गण यजमानों की विविध यज्ञों के सम्पादन में सहायता करते थे, जब मुनिजन आशीर्वाद में वैदिक छन्दों का प्रयोग करते थे। राजा और सम्राट् छोटे बड़े दैनिक और विशिष्ट (जिनमें व्यापक प्रबन्ध की अपेक्षा थी) यज्ञकार्यों में निरन्तर व्याहृति से गौरवान्वित होते थे तथा जब वे उनकी समाप्ति के सूचक अवभृथ से अभिषिक्त होते थे।

यह वह सभ्यता थी जो कालिदास की अन्तश्चेतना पर पूर्णतया छाई हुई थी एवं जो अतीव सहज रूप से उसकी सभी अमर कृतियों में स्वतः मुखरित हुई थी।

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दूसरी बार उसने उसी राजा के द्वारा अश्वमेध का अनुष्ठान करने के अवसर पर इसका उल्लेख किया है --

ऋत्विज: स तथाऽऽनर्चे दक्षिणाभिर्महाक्रतौ ।
यथा साधारणीभूतं नामास्य धनदस्य च ।। ७६

कुछ स्थलों पर बरसों चलने वाले दीर्घसत्रों की चर्चा भीउपलब्ध है । पतञ्जलि ने महाभाष्य में सैंकड़ों, अथवा उससे भी अधिक सहस्रों वर्षों तक चलने वाले यज्ञों का उल्लेख किया है --

वार्षशतिकानि वार्षसाहस्त्रिकाणि

कालिदास ने भी एक बार प्रचेता के दीर्घसत्र में हवि के लिये गौ सुरभि के पाताल में होने के कारण क्षमा याचना की । दिलीप को उसके उपलब्ध न होने के प्रसंग में इस ओर (दीर्घ सत्र की ओर) संकेत किया है --

हविषे दीर्घसत्रस्य स चेदानीं प्रचेतस: ।
भुजङ्गपिहितद्वारं पातालमधितिष्ठति ।। ७७

कालिदास ने यज्ञ क्रिया विधि से सम्बद्ध किसी उपकरण की चर्चा केवल एक बार ही की है । विश्वामित्र के यज्ञ के दूषण के सन्दर्भ में, विकङ्कत की लकड़ी से निर्मित एक महदाकार याज्ञिक कलछी -- `स्रुच्` की चर्चा है । बड़े बड़े रक्त बिन्दुओं से वेदि को प्रदूषित होते देख ऋत्विज् इतने `विचलित` हो गए कि स्रुच् उनके हाथ से छूट गए ।

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७६. रघु०, १७.८० पृ० २४३
७७. वही, १.८० पृ० १०६
~~७८. वही, ११.२५. पृ० १८५~~

55. Thaidese mama pravasah, pp. 1-9.
36. Swami Satyanand P[illegible] Jnbani, pp. 1-2.

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दूसरी बार उसने उसी राजा के द्वारा अश्वमेध का अनुष्ठान करने के अवसर पर इसका उल्लेख किया है --

ऋत्विज: स तथाऽऽनर्चे दक्षिणाभिर्महाक्रतौ ।
यथा साधारणीभूतं नामास्य धनदस्य च ॥ ७६

कुछ स्थलों पर बरसों चलने वाले दीर्घसत्रों की चर्चा भी उपलब्ध है । पतञ्जलि ने महाभाष्य में सैकड़ों, अथवा उससे भी अधिक सहस्रों वर्षों तक चलने वाले यज्ञों का उल्लेख किया है --

वार्षशतिकानि वार्षसाहस्त्रिकाणि

कालिदास ने भी एक बार प्रचेता के दीर्घसत्र में हवि के लिये गौ सुरभि के पाताल में होने के कारण दामा याचना की । दिलीप को उसके उपलब्ध न होने के प्रसंग में इस ओर (दीर्घ सत्र की ओर) संकेत किया है --

हविष्ये दीर्घसत्रस्य स चेदानीं प्रचेतस: ।
भुजङ्गपिहितद्वारं पातालमधितिष्ठति ॥ ७७

कालिदास ने यज्ञ क्रिया विधि से सम्बद्ध किसी उपकरण की चर्चा केवल एक बार ही की है । विश्वामित्र के यज्ञ के दूषण के सन्दर्भ में, विकङ्कत की लकड़ी से निर्मित एक महदाकार याज्ञिक कलछी -- 'स्रुच्' की चर्चा है । बड़े बड़े रक्त बिन्दुओं से वेदि को प्रदूषित होते देख ऋत्विज् इतने 'विचलित' हो गए कि स्रुच् उनके हाथ से छूट गए ।

---

७६. रघु०, १७.८० पृ० २४३
७७. वही, १.८० पृ० १०६
~~७८. वही, ११.२५. पृ० १८५~~

55. Thaidese mama pravasah, pp. 1-9.
56. Swami Satyanand Puri ... Ram ... Jhansi, pp. 1-2.
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14. Do (Words collected by Madhu Sharma, pp. 1-13).

~~15. Saphed Ghori ka Beta (The Son of a White Horse) --A Hungarian Folk-tale, pp. 1-9.~~

~~16. Visit to Hungary (in 2000), pp. 1-14.~~

(4) 17. Ramayana Themes in Modern Sanskrit Literature, pp. 1-3.

~~18. Visit to Hungary and Poland (in 1999), pp. 1-20.~~

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(5) 20. The Episode of Adityahrdaya, the Hymn to the Sun in the Ramayana, pp- 1-4.

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~~31. Visit to Hungary, pp. 1-26 (Also some other pages). Visit in 1994.~~

~~32. Visit to Indonesia in 1994 :A Diary, pp. 1-35.~~

33. A Diary of the Visit to Ministry of HRD, pp. 1-3.

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140 मुलगी - मराठी मुलगी

141 मर लाने

142 जखीलना मुरकेलगना

143 नाक (मराठी

144. डोंगर (मराठी

145. कुणा (लावणी

146. चंदार (मराठी

147.

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Ram No 101

S R Singh

123. [illegible]
124. [illegible]
125 [illegible]
126 [illegible]
127 [illegible]
128. [illegible]
129. [illegible]
130. [illegible]
131 [illegible]
132 [illegible]
133 [illegible]
134. [illegible]
135 [illegible]
136 [illegible]

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104. दोज < दोष

105. ~~ऐवढ़~~ ऐवढ़ < एवढा

106 हद्दी < हद्दीचा

107. मिटुमन < मिटमट

108. मँगा, मँजी < मांचा, मांची

109. ~~दार~~ दार < दार = door

110 मदत मारना

111. चेला < चेतरा = स्मशान

112 देखरेख

113. कौवा < काक Shivering

114 डाढा < दृढ = Hard

115 ढुलना, < ढोलन < ढोलगती

116. पासवे < पार्श्व

117. निचल्ला < निश्चला

118. दलिद्र < दारिद्र, दरिद्रता

119. खोड़ा < खट

120. मिट्टा < मिश्र

121 बाया परिणया < विवाहिता परिणीत

122. मूर्ख < मूर्ख

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86- शुष्कता (शुष्क

87 विहार (व्यवहार

88- सिरीज (शिरः पीड़ा

89 पिण्ड (पिण्ड = शरीर

90- तपना (तपन

91 पिन्नी (पिन्नी, पिण्डिका
पिण्डी
पिण्ड (पिण्ड = समूह

92 हत्ती = हथनी

93 मीन-मेख

94 मेख = कील

95 मोल

96 लिखना (लिख्, लिख-धातु

97- चरना (चरना (चरवाहे
इंडियाई)

101. धुन्नि (धुन्दि

102- विरचना (रचना

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104. दोज्जा < दोग्ध

105. [illegible]

106. [illegible]

107. [illegible]

108. मंजा, मंजी < मञ्च, मञ्ची

109. [illegible]

110. [illegible]

111. [illegible]

112. [illegible]

113. [illegible]

114. [illegible]

115. [illegible]

116. पाछे < पश्चात्

117. [illegible]

118. दलिद्दर < दारिद्र्य

119. [illegible]

120. [illegible]

121. [illegible]

122. [illegible]

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86- पुत्रिका (पुत्री

87) विहार (व्यवहार

88- सिरीह (शिरः पीड़ा

89 पिण्ड (पिण्ड = शरीर

90. तपनं (तपक

91. पिन्नी (पिन्नी, पेन्न-पिशाच
पिण्डीन्

पिण्ड (पिण्ड = अन्धकार

92 हत्ती = वृक्ष

93 मीन-मेख

94 मेख = कील

95 मील

96. लिक्खा (लिख्, लिख-धातौ

97- चरना (रचना (चरदादौ
रं डकारः)

101. पुत्ति (पुत्री

102- विरचणो (पृथा

103. वेरन्नु (विकरण
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62. દરવાજા (દ્વાર = door

63. પ્રેમભર્યા (પ્રેમપૂર્ણ = with love

64. પ્રદક્ષિણા (પ્રદક્ષિણા = to walk

65. મુક્ત (ત્યાં) (મુક્ત

66. નાકમાં (નાસિકા = (nasal passage)

67. જ્ઞાનના (જ્ઞાન = knowledge/wisdom

68. પ્રધાનના (પ્રધાન - મુખ્ય, chief, main

69. નિધાનના (નિધાન

નિધિ (નિધિ = ધન, wealth

70. પ્રકારનાં (પ્રકાર = types

(પ્રકારનું બહુવચન પ્રકારો થાય છે)

લાડુ ખાવા (આનંદ થાય છે.) (લાડુ = to eat

81. લોહી = blood

82. વાટ (બત્તી = cotton

83. મજ્જા (મજ્જા = marrow

મગજ (મસ્તિષ્ક, brain

84. રોગના (રોગ = disease

85. દર્પણમાં (દર્પણ = mirror

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46. ओह (दुःख)

47. पिंजरवजार (पिंजरवर्ग)

48 छुंड (छेद) बाण्ड

49 दोर (तुरन्त) (त्वरण) (त्वा)

50 मां-थनीक (मातृस्थानिक)

51. सर्वत्र (सर्वत्र)

52 वंजा (वन्य) वन्यु (वनौ)

53. हेडां (उपरि) (उपरि, Prep. हेठ)

54. नीवां (निम्न)

55. नीचयां पूं (वनस्पति)

पशनो (पक्षिन्)

56. शगन (शकुन)

57. पाश्चरा (उषा श्रम)

58. उषा (उषाय)

59. गडां (नगरे)

60 पत्नी-शास्त्री (विवाह-शास्त्री)

61. घरो (द्वार) (द्वार) window

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32. उउरी < उमारी
उंबारी < = गन्ना

33. मुण्डा < मुण्ड = पेड़

34. पौहचर < बहुचर = आंगन Verandah

35 परौहणा < प्राघुणिक = अतिथि guest

36 बरदी < बरस्ट =
37 मारुड़ < मारड = Wooden Pole

38. गूंद - मूत्र < गूत्र - मूत्र

39. उलली < उलाच = धोलगा

40. मान्हा < मा ण्ड =

41. पिण्ड - खां < पिण्डखजूर

42 मिलवणा < मिलन from मिला
खेलणा - मिलाना

43 - वेहला < वेला

44. निंदूंघा < निंदाघ

45. मरली < तरल Liquid

46 खेलना < खेल -

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16. बाहुला < बहुल = सम्बन्धक
बाहु < बहु (II ब)
ब > ह अनुप्रास देना

17. स्वहा < शब्द
स्वहा देना = अभिव्यक्ति देना

18 स्वाहे < स्वाहा
18 वीं वा < अभिव्यक्ति

20 मो < मम स्वयं < स्वान्त
मो - मौ

21. सरसम < सरणि

22 मुह < मुख

23. तुट्टना < तुटना
मालती तुटना

24. वेलवा < वेला = समय

25. युवलवा < युवलवा

26. मीसना < (मिश्रण ?)

27. घुनना < घुण = insect

28. वासना < वास = सुगन्ध

29. पिण्ड < पिण्डु = समूह, ग्राम
ग्रा

30. होनन < होंनन

31. जाज्ज < जन्य cf. यावत् जन्यम्

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८- कृत पद- जावी भाषायों : तात्पर्य

1. सन्देहा < सन्देह = सन्देश

2. कथत्व < कथ = किंवदंती
कथनं की कुल्ली = story

3. उपन्यास < उपनयन = उपनयन

4. सोहना < शोभन

5. सुजाखा < सुचक्षु: / सुचक्षुस् = good looking

6. मन्द (पढ़ना) < मन्त्र

6. पाधा < उपाध्याय

7. जान्दा / जन्द्रा < यन्त्र = lock

8. खुंडा < खुंड = bend

9. खुंडा < खुंड, खुंडना (bend)

10. निरपत्व < निरपेक्ष / निरपेक्ष

11. सुलाखना < सुलक्षण

12. वरगा < वर्ग = जैसा kind

13. उपाखना < उपाख्यान कहना

14. उपदेश

15. लाखना < लक्षण
मारना

122. मूधा < मूर्ख उल्लू

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The 17th International Ramayana Conference
India Studies Centre, Thammasat University, Bangkok, Thailand.
November 29-December 1, 2000.

Ethics in Christianity and Hinduism

Christianity lays great emphasis on ethics. The bases for ethics are mercy, justice, amity, forgiveness, humility and self-sacrifice. It enjoins a person to go in for good qualities and keep away from badness.

Lord Christ spoke of loving one's neighbour as oneself and the necessity of fighting evil with evil. His core teaching was compassion. Nothing like retaining pain or anger.

Hinduism too is equally emphatic about ethics. At the very definition of dharma in the writings of Manu is an elaboration of ethical principles. According to Manu the four characteristics which Manu has enumerated in his attempt to explain dharma/ are simply certain rules of ethics. They are non-injuring others, truthfulness, non-stealing, purity, self-control

In Christianity man is considered 'an image of God' yet he is free in his will and actions. If there is good in him, the fruits in him are righteous. He can become holy or a sinner as per his actions. Jesus warned his disciples not to become sinners by emphasizing upon them not to do evil deeds. Man can secure the mercy and grace of God by love, dedication and complete surrender to Him and by performing actions of self-less service.

The same thing is explained in Upanishads. There is a story of Svetaketu, a Hindu householder who declares that complete surrender to God which is the essential principle of Christianity is also the cardinal principle of Hinduism. The Hindu declares:

यत्करोषि यदश्नासि यज्जुहोषि ददासि यत्।
यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम्॥

O Arjuna, whatever you do, whatever you eat, whatever you offer in sacrifice, whatever you give in charity, and whatever you practise by way of austerities, you

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surrender it to me. Prapatti which means Saranagati, total surrender of God is what is emphasized in the

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Ethics in Christianity and Hinduism

Christianity lays great emphasis on ethics. The bases for ethics are mercy, justice, amity, forgiveness, chastity and self-sacrifice. It enables a person to go in for good qualities and keep away from baseness.

Lord Christ spoke of loving one's neighbour as himself and the necessity of not facing evil with evil. His own teaching was compassion. Nursing like nursing pain of others.

Hinduism also is equally emphatic about ethics. At the very definition of dharma in the Vaisheshika Sutra is an elaboration of ethical principles. According to Manu the five characteristics which Manu has enumerated in his attempt to explain dharma are simply certain rules of ethics. They are: Non-injury to others, truthfulness, non-stealing, purity, self-control

In Christianity man is considered 'an image of God' yet he is free in his will and actions. If there is no good implant in him, the sins in him are unspeakable. He can become holy or a sinner as per his actions. Jesus warned his disciples not to become sinners by emphasizing upon them not to do evil deeds. Man can earn the mercy and grace of God by love, dedication and complete surrender to Him and by performing deeds of self-less service.

The same thing is upheld in Upanishads also. There nothing is superior to, & no mankind than complete surrender to God which is considered as the cardinal principle of Christianity and the cardinal principle of Hinduism. The Gita declares:

यत्करोषि यदश्नासि यज्जुहोषि ददासि यत्।
यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम्॥

O Arjuna, whatever you do, whatever you eat, whatever you offer in sacrifice, whatever you give in charity, and whatever you practise by way of austerity, you

Compliments from : Benetone, Birla Group, Diamrusa Ltd., Diwan Chand, G.P.Group, Hindu Samaj, Indorama Group, Jay Gems Co.Ltd., M.R.Amarnath R.O.P., Natasha Creations, New Surin, President Park Group, Rama Enterprises Ltd.,Part, The Rembrandt Hotel, Roy's International Trading Co.Ltd., S.S.Agencies, S.Grand Gems LP., Unique Enterprises Ltd.,Part.

surrender it to me. Prapatti which means surrender, total will of God & which is emphasized in the

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in Hindu scriptures.

a given to

There is great importance to charity in Christianity. To avoid ego creeps surfacing it is said complete anonymity or confidentiality is emphasized in the act of giving. It is said that charity should be given in such a way that even the left hand may not know what the right hand has given. One should not only give love but give literally, even if the would be your enemy. Christian principle is set out for us by Lord Jesus says if some one sues for your coat and take away your coat, give him your cloak also.

Hinduism is not behind Christianity in extolling the virtues of charity. There are countless references in ancient Sanskrit literature about virtues existed. There is no Sanskrit word or value attached to the Christ syllabic (word avāti, an enemy, which literally means non-giver. One can easily appreciate the spirit behind the transformation of the original sense of the word of non-giving into conventional sense of an enemy. One who does not give is naturally regarded as an enemy of society. The charity practiced was not actuated by a spirit of piety on the supplicant but by virtue of being a favour bestowed on the giver if the supplicant wanted something from the giver. Suparsva Jataka of Bhatta where a Chandala approaches with the Prince of Magadha to give something in charity, the sage tells him that he is doing so for the wish which would be a favour to the receiving to, as he would like to hear our upadesa: ātmā-nugrahaya icchatām anugrahaya kasyacid yācanā. Compassionate charity goes well with Hinduism to where it is said that the fame (of one given) is spread by a mention of it: kīrtir dānasya kīrtanāt.

The Christian morality centers round the concept love. St. John says God is love (First Epistle of St. John 4: 8.) In this First Epistle he writes: "We should love one another because love is from God and whoever love — he is born of God and knows God. Who does not love, does not know God because God is love ... Who remains in love, God remains in

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in him. And his love is proven in God. There is no fear in love, rather fulfilled love throws out fear because fear has to do with punishment, and the one who fears has not been fulfilled in love. If someone says "I am the loves God but hates another human being, then he is a liar because he does not love his brother whom he has seen, then he cannot love God, whom he has not seen. And the Bible on fundamental instruction about morality has been presented in other words: "Love your God with your whole heart, your whole soul, your whole intellect."

What There is a deep kinship between human Christian teaching and Hindu teaching. In Hinduism too emphasis upon the followers love and fellow-feeling. It does not restrict itself to some kind of neighbourly only to human beings alone but also to all beings: sarvabhūtadayā kindness for sarvabhūta, all beings. He has a wide vision, it is said, who looks upon all beings as one's own self: ātmavat sarvabhūteṣu yaḥ paśyati sa paśyati. He clearly enunciates that one should not do to others what is against one's own self: ātmanaḥ pratikūlāni parasya na samācaret. As a matter of fact in consideration of someone's own and in other one sees one also. It considers a thinking of universal unity. For it one's wider vision includes entire one (big) family:

अयं निजः परो वेति गणना लघुचेतसाम्।
उदारचरितानां तु वसुधैव कुटुम्बकम्॥

It would not be a wise sign of someone in the times. A Hindu prays along with his own well-being, progress and prosperity, for all well-being for all beings:

(happiness, etc.)

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः।
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभाग्भवेत्॥

"May all be happy, may all be free from disease, may all experience good things, may no one come to distress" prays.

When someone also is accepted as one's own self, there is no propensity to deprive him of his possession. There is not a single Christian Commandment. As also in Hinduism: Karuṇāvaruṇālaya, the ocean of com-

Do not steal + Manu's Commandments.

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God + all-merciful in Christianity. So +

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प्रश्नबंधमेकं किंचुमर्दमेकं
मन्त्रोधमेकं दशकुलमातीह।
हेडे तथा दाडिमपाकुलाडं
पञ्चाम्रवाक्षी नरकं न याति॥

— वराहपुराण

28

॥ प्रश्नबन्धमेकं किंचुमर्दमेकं
क्रोधमेकं मतिमेकं च कंतरातिं
सङ्ग्राम-तालं नव मालिकालं
पञ्चाम्रिकेयी नरकं न याति

— तिथितत्व

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passion

There is great emphasis in Christianity on the concept of forgiveness, the value which comes from Rāmāyaṇa in Hinduism. According to Gospel of Luke, Christ, while teaching his disciples about goodness said, "Love your enemies. Whoever bears animosity towards you, do good to him. Whoever curses you, bless him. Who ever insults you, pray for him and you do (return) as you want-him (i.e. do to you (Compare: ātmanaḥ pratikūlāni parasyāni na samācaret) ... If you good to only those who are good to you, then what is your greatness? Because sinners also do like that. Just as your Father is Merciful, so also you be kind. Do not apportion blame ... If you forgive you will also be forgiven."

In some other Hindu texts we find:

उपकारिणि यो साधुः साधुत्वे तस्य को गुणः।
अपकारिणि यः साधुः स साधुः सद्भिरुच्यते॥

"One who does good to one who has done him good, what special is it about him? One who does good (even) to one who has done him harm (i.e. really) is proclaimed as good by wise."

As for not apportioning blame or speaking ill of others, a well-known Sanskrit Subhāṣita says:

परदोषज्ञता यस्य स्वदोषे सप्तधा भवेत्।
परापवादसस्येभ्यो गां चरन्तीं निवारयेत्॥

"Should you wish to bring a whole round you in one stroke, restrain the cow, your speech in grazing the corn grown in a form of speaking ill of others."

There are numerous passages in the Indian literature where we find a practice to do so and to forgive instead of to punish when one is in a position to do so and to forgive is the highest form of self-restraint which is spiritually elevating. Among the Jains there is a special occasion called Kṣamāvaṇi Parva when each member of the Community asks forgiveness of others for whatever he/she might have committed knowingly or unknowingly.

Acharanga Prathasutra, the Hindu scriptures prescribe

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an unforgiving remedy for anybody all crimes for some
committed by the [illegible] of five [illegible] of a person except one

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passion

Here a great emphasis in Christianity on the concept of forgiveness, where we can compare with Rāma in Hinduism. According to the Gospel of Luke, Christ, while teaching his disciples about forgiveness said, "Love your enemies, bless those who curse you, do good to those who hate you, and pray for those who abuse you. To one who strikes you on the cheek, offer the other also. To one who takes away your cloak, do not withhold your shirt. Give to everyone who asks you, and when anyone takes away what belongs to you, do not demand it back. Do to others as you would have them do to you. If you love those who love you, what reward will you get? Even sinners love those who love them. If you do good to those who are good to you, what credit is that to you? Even sinners do that. But love your enemies, do good to them, and lend to them without expecting to get anything back. Then your reward will be great, and you will be children of the Most High, because he is kind to the ungrateful and wicked. Be merciful, just as your Father is merciful. Do not judge, and you will not be judged. Do not condemn, and you will not be condemned. Forgive, and you will be forgiven."

In some other Hindu texts also, we see:

उपकारिणि यो साधुः साधुत्वे तस्य को गुणः।
अपकारिणि यः साधुः स साधुः सद्भिरुच्यते॥

"One who does good to one who has done him good, what special is there about him? One who does good (even) to one who has done him harm, is (really) proclaimed as good by wise!"

As for not apportioning blame or showing disregard, a well-known Sanskrit Subhāṣita says:

यदीच्छसि वशे कर्तुं जगदेकेन कर्मणा।
परापवादसस्येभ्यो गां चरन्तीं निवारय॥

"Should you wish to bring the whole world under your control, restrain in one, your speech in grazing its own ground in the form of speaking ill of others."

There are numerous passages in the Indian literature where the virtue of forgiveness is emphasized. Not to punish when one is in a position to do so and to forgive is the highest form of self-restraint and spiritual blessing. Among the Jains there is a special occasion called Kṣamāvaṇi Parva when each member of the Community asks forgiveness of others for whatever he/she might have committed knowingly or unknowingly. A ceremony, Prāyaścitta, in Hindu scriptures is

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an unfailing remedy for anybody of any for all sorts of committed types of sins incurred by a person except in the one

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of ungracefulness:

गोदने चैव सुरापे च चौरे भग्नव्रते तथा।
सर्वेषां निष्कृतिः प्रोक्ता कृतघ्ने नास्ति निष्कृतिः॥

"There is atonement for the killer of a cow, a drunkard, a thief, a vow-breaker but not for the ungrateful."

A look at the Ten Commandments reveals its most ancient roots in spirit as in Hinduism. The First Commandment says: Honour your father and your mother. The Upanishad says मातृदेवो भव, पितृदेवो भव Honour your mother as God, your father as God. The Sixth Commandment says You shall not murder. This is nothing but the Ahimsa of Hinduism. This is understood to mean not only not murdering but causing no injury, physical, verbal or mental to living beings. You shall not commit adultery is the Seventh Commandment. This is what Manu's ancient injunction, comes down in Sanskrit as: The eighth Commandment You shall not steal has the same purport as the Manu's अस्तेय, non-stealing which he enumerates as one of the characteristic marks, लक्षण of Dharma. The ninth Commandment: "You shall not bear false witness against your neighbour emphasizes the virtue of truthfulness in effect, सत्य which Manu again includes in his definition of Dharma. There is great stress laid by all the Hindu scriptures, the Ramayana of Valmiki giving very fine examples proclaiming it to be more important than even a thousand Ashwamedha sacrifices:

अश्वमेधसहस्रं च सत्यं च तुलया धृतम्।
अश्वमेधसहस्राद्धि सत्यमेव विशिष्यते॥

meaning, have sacrifices:

A thousand Ashwamedha sacrifices, have sacrificial animals to be put in one scale and truth in another, the scale which carries truth outweighs the thousand Ashwamedhas!

The Tenth and the last Commandment is: You shall not covet anything that belongs to your neighbour. The Upanishad says in a striking similar tone: मा गृधः कस्यस्विद्धनम्, "do not covet, someone else's wealth!"

From what has been said above, it should be clear that there is considerable and substantial similarity in certain principles in the two primordial religions of the world, Christianity and Hinduism which is a necessity of universal

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From: Kalpakam Sankarnarayan [SMTP:kalp@nichibun.ac.jp]

To: anil sharma

Cc:

Subject: The Obscure Origin of Some Thai Words

Sent: 1/5/2001 9:02 AM **Importance:** Normal

To
Mr.Sharma,
I am sending the word attachment of the paper sent by Dr.Chirapat , requesting me to give feed back. I am forwarding that mail and my reply also for the perusal of Dr.S.K.S. on his return on Tuesday. I will wait for Dr.S.K.S.'s guidelines before I comment or Commend on the paper.
Thanking you,
with Best Wishes
Dr.Mrs.K.sankarnarayan

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The Obscure Indic Origin of Some Thai Words

Chirapat Prapandvidya
Silpakorn University
Bangkok

The contact with Indian vocables of Thai language is known for the first time through the first inscription in Thai script visualized by King Ram Kam Häng, the Great, which is for the first time also written in Thai language in 1826 BE (1283 AD). In the inscription a number of words with Indic origin are identified. The words have undergone changes both in forms and semantics. This indicates that the words had found their ways into the Thai vocables considerably long time ago before Sukhodaya period since the direct contact between Thailand and India at that time must have slackened down due to Muslim invasion and eventual Muslim rule over most parts of India. The Indic words were most likely accepted into Thai vocables through Cambodia which, at that time, was the dominant power in the region of present day Thailand. Some words, however, seem to have come into Thai language with Indian immigrants during the British rule of India. This paper will focus only on the words that are obscure with regard to their origin. It will discuss etymologically how phonological, semantical, and orthographical changes took place. From their appearance-some of the Thai words, though having Indian origin, but do not look so as they have undergone tremendous changes beyond recognition. Such is a common linguistic phenomenon when foreign language is adopted into another language since there can be no perfect corresponding for every sound in any two languages. In Bangkok period, when the Thais began to have contact with the Europeans the foreign words were pronounced by the Thais with Thai accent. Some of the examples of those words are *Ta-läp-käp* (□□□□□□□□□□) for English word telegraph, *han-*

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trä ba ra m (□□□□□□□□□□□□□□□) for Henry Berny, *ph□-su-pha-r□d* (□□□□□□□□□□) for phosphorus *Pa-lad-l□* (□□□□□□□) for Bradley, *räng-kin* (□□□□□□□) for Rankin etc. Due to the long span of time, such changes also take place in the case of the language in one family. It has already been proved linguistically that the English words such as, ten, cent, regnal, am, thou, mother, daughter, etc. are the cognates of Sanskrit da□a, □ata, r□jan, asmi, tvam, m□tr□, duhitr□ respectively. The following are the selected words that appear mostly in Central Thai language. There are a large number of words of Indic origin also in northern and northeastern Thai dialects but only few words are selected in view of the shortage of time and space.

□□□□ *krab:*

A kind of musical instrument consisting of two pieces of sticks held in one hand for timing the rhythm while singing (Bradley 1873:57). Probably, its Sanskrit corresponding is *karat□la*, a musical instrument (MM.: 253) and Hindi karat□l, also musical instrument (Pathak :186). It is a familiar sight in Indian movies that the musical instrument is used by Devars□i N□rada, the divine sage N□rada, along with his V□n□□, Indian lute. Its Old Khmer corresponding is probably *karap*, frame, sheath, which is *krap* in modern Khmer (POU:94). The reduction of vowels and consonants is a normal linguistic phenomenon when a word of one language is accepted in another language. When the Sanskrit *preta*, the departed soul, was accepted in northern and northeastern Thai dialects it became □□□, *phed.*

□□□□/ □□□□□ *ka-tha/ kra-tha:*

Frying pan or cauldron (Mcfaland : 34). Its Sanskrit corresponding is *kat□□ha*, a frying pan (Apte: 327).

□□□□ *ku-l□:*

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A coolie, a labourer (Mcfaland: 115). Its Hindi corresponding is *kul□*, a labourer, a coolie (Chaturavedi an Tiwari 1989: 227). The word coolie in English was borrowed from Hindi. This word must have come to Thailand with Indian immigrants during the British rule of India.

□□□□□ *k□t(k)* : Pandanus adoratissimus (Pandanaceae), a forest tree bearing small, sweet fruits (Mcfaland 1941: 119). Its Sanskrit corresponding is *ketaka*, the tree pandanus odoratissimus (M.M. : 308-309). Interestingly, due to the fraud of Brahma, the flowers of this tree is not to be used as offerings to Lord □iva (Mani : 148).

□□□□□□□□□□□□□□ *kra-thum-h□-kw□ng:* *Nauclea sessilifolia* (Mcfaland : 36). The final elements of the word, *h□-kw□ng,* is Thai meaning a deer's ear, probably implying the shape of the leaves of the tree. The Sanskrit corresponding of *kra-thum* is *kadamba,* Nuaclea Cadamba(M.M. : 247) . In Hindi it is also *kadamba*, the tree Nauclea Cadamba (Chaturavedi an Tiwari : 114).

□□□ *kh□n:*
A shield attached to the forearm (Mcfaland : 163). Its Sanskrit corresponding is *Khet□a*, a shield (M.M. : 340). The reason why the retroflex *t□* become dental *n* is that the *t□* is pronounced with the tongue rolled back. It is heard by the Thai more or less like *r* and the final *r* is normally pronounced by the Thai as *n*. Hence the sound *khen* is resulted.

□□□□ *cam-p□:*

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Plumeria acutifolia poir, Apocynaceae (Thiangb□ranatham : 686), the northeastern Thai equivalent of Central Thai □□□□□□, *lan-th□m* (Phinthong: 242). In the southern Thai dialect it is known as *cam-p□-khóm,* of which the element *khóm* means cambodia.
In Bali, Indonesia, the tree is known as *kambuj□*. Its Sanskrit corresponding is *cam-pa-ka,* Michelia Campaka (brearing a yellow fragrant flower) (M.M.: 388). The Old Khmer corresponding is *campa*, Michelia campaka, a flowering tree. It is *camp□* in Modern Khmer (POU :159). It seems that the Thai dialects preserves the original word which also prevails elsewhere in Southeast Asia.

□□□□□□ *ch ó-lò:*
Flattering, fawning, beseeching, or pleading words (Mcfaland : 266). Its Sanskrit corresponding is *chala,* fraud, trick,deceit,deception (Apte : 442). The phonological change must have resulted from the influence of Bengali accent in pronouncing Sanskrit words and accordingly, the Thai orthographical change was resulted.

□□□□□□□□ *chòk-ka-r□:*
A colloquial word for prostitute. Its Hindi corresponding is *chokad□□ and chokar□*, a girl (Pathak : 367). The word is not in the entries of Thai Official Dictionary of the Rayal Institute (□□□□□□□□□) published in BE 2525. This word must have come with Indian immigrants during the British rule of India.

□□□□ *duan :*
Speedy, speedily, hurriedly. Its Sanskrit corresponding is *T□rna*, quickly (M.M. 1964: 452) and in Hindi is *turant*, rapidly, at once, immediately, speedily (Pathak 1988: 476). Interestingly, the word *duan* is not used in original Thai dialect. In northeastern Thai dialect, the equivalent of *duan* is *f□u.*

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Sanskrit *t* becoming proper Thai *d* is a common phonological and orthographical change.

□□□□□□ *tha-lò.*
To quarrel, to dispute (Mcfaland : 407). Probably, its Sanskrit corresponding is *dala, fragment, tearing, cutting (Apte: 493).* The phonological change, not orthographical change, from Sanskrit *g, gh, to* Thai *th,* Sanskrit *j, jh to* Thai *ch, d□, d□h to* Thai *tha,* Sanskrit *d, dh to* Thai *d,* and Sanskrit *b, bh to* Thai *ph* is a common practice. The change of vowel sound from original Sanskrit *a* to *ò* must have been the result of Bengali accent.

□□□□□□□ *pra-hl□d.*
Strange, odd, queer, wonderful; astonishing; extraordinary; singular; marvelous (Mcfaland : 506). Its Sanskrit corresponding is *prahl□da*, joyful excitement, delight, joy, happiness (M.M.: 701). This word must have derived from the name of the son of Hiran□yaka□ipu in who escaped marvelously the machination to put him to death by his father. The story is told in a number of Puranas (See Mani : 595-598, Vis□n□upur□n□a :190-222). The semamtic change must have resulted from the influence of the story. Here the phonological change did not take place except the silence of the final vowel but the orthographical change occurred at the final consonant, that is, the original Sanskrit *d* has become proper Thai *d*. This is an exceptional case. Normally, the Sanskrit *t* is turned into proper Thai *d*.

□□□□□□□□ *pra-yong(u):*
Panicum Miliacium, Indian millet (Mcfaland : 504). Its Sanskrit corresponding is Priya□gu, Panicum Italicum (M.M. : 711).

□□□□□/□□□□□□ *pra-yu-ra / pra-y□-ra :*
The RID gives the meanings, as ethnic, lineage, race (502). The word is usual used only as a first member of the compound of

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□□□□□□□□□□ *pra-yu-ra-vong.*
□□□□□□□□□□ *pra-y□-ra-y□t*, meaning royal lineage (Bradley: 413). The word *pra-yu-ra* seems to imply large, or large quality. Thus its corresponding in Sanskrit should be *pracura*, much, many, abundant, plenteous, plentiful, frequent, abounding in, filled with (M.M.: 657).

□□□□□□□□□□ *ph□-kh□u-m□:*
Cloth used by men as traditional Thai bathing clothes, or as waist-tie (Royal Institute's Dictionary 549; Bradley: 429). The element *ph□* is Thai word for cloth. The origin of the *Kh□u-ma* is still subject to controversy. Probably, the Hindi corresponding of the elements, *kh□u-ma,* is *kamar*, the waist, girdle, part of garment which touches the waist (Pathak:183). *Kamar* is derived from Parsi (Persian in India) language.

□□□□□ *ra-had:*
Chinese irigation pump (McFaland: 699). Its Hindi corresponding is *rahat□*, an appliance for lifting water from a well, a water wheel (Pathak : 827). Here the orthographical change occurred at the final consonant, that is, the retroflex *t□* being changed to proper Thai *d.*

□□□□□ *ra-thä:*
A small cart, small cart dawn by bulls (RID: 672). Its Old Khmer corresponding is *radeh□*, vehicle, chariot, cart, derived from Sanskrit *Ratha*, (POU : 393).

□□□□□□ *r□-cha-k□n*
Its Old Khmer corresponding is *r□jak□rya,* service for the king, of which, according to Modern Khmer orthography, is *r□jak□r* (POU : 398). *R□jak□rya* in Sanskrit means a king's duty or business, state affairs, royal command (M.M. : 872). The meaning in Thai and Old Khmer is slightly changed from the original connotation.

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□□□ *sak.*

Tectona Grandis (Verbenaceae), teak, one of the important timber trees of Thailand (Mcfaland: 840). Its Sanskrit corresponding is □□*ka*, the Teak tree, Tectona Grandis (M.M. : 1061). The sound change from Sanskrit palatal □ to dental *s* in Thai is a natural phenomenon since the three sibilants in Sanskrit has no corresponding sounds in Thai except the dental *s*.

□□□□□□□□ *sa-mó -phi-ph□k:*

Terminalia belerica (Mcfaland : 588;Thiangburanatham :755) Its Sanskrit corresponding is *vibh□taka*, the tree Terminalia belerica (M.M. : 978). The element *sa-mó* in this word is the name of a Thai tree of the Terminalia species.

□□□□ *s□-ra:*

All, in the compounds such as □□□□□□□, *s□-ra-thit*, all direction, □□□□□□□□□ *s□-ra-thuk*, all misfortunes etc. Its corresponding in Hindi is *s□r□*, adj. entire, all, whole (Chaturavedi and Tiwari : 804).

□□□□□□□ *sud-ca-hn□:*

Rectangular piece of cloth made of shining golden colored silk, used as an embellishment of the royal seat (RID:813). The dictionary compares the word with corresponding in Malay, *suji*. Its corresponding in Hindi is *sujn□*, *a kind of bed sheet (Pathak : 1087)*. I have seen *Sujni* type of clothe used by the royal family of Jaipur, India, displayed in the Palace Museum, Jaipur. It is exactly the same type of cloth which is called *sud-ca-hn□* in Thai.

□□□□□□□ *n□-k□k :*

Masks (RID :833; Mcfaland: 905). Bradley gives another meaning to *nak□k*, that is, the ugly faces like those of the ethnic Negrito and African, etc. (Bradley: 317). In Thai, the element,

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n□ means face and *k*□*k* means residuum. Considering the meanings of the two elements, it does not seem that *n*□-*k*□*k* is a Thai compound. If we take it as a compound then it should means literally, a face of residuum, which actually does not seem so. Probably, its corresponding in Hindi is *nak*□*b*, a mask, a veil, derived from Parsi language (Pathak : 571). The change from *nak*□*b* to *nak*□*k* is probably a case of analogy. The word *nak*□*k* struck me when I was on Indian planes in a number of times when the security instruction was announced. Naturally, I heard the sound *nak*□*k* which is more familiar to me than *nak*□*b*.

□□□□ / □□□□□□□ *Ham-yòn:*

The word occurs only in the northern Thai dialect meaning, wood carving in the shape of two arches usually decorating above the door of a bed-room in northern Thai house (Phòcan□nukrom L□nn□ Chabab Mäfa Luang: 1438). The first element, *ham*, in northern and northeastern Thai dialects, mean, testicles. This leads to the far-fetching interpretation by some that the design derived it name from its shape which somehow looks like the bull's testicles. The actual derivation of the word should be from Sanskrit *harmya,* a large house, palace, a large building or residence of a wealthy person (M.M.: 1292). That the design is placed above the door is probably to signify mockingly that the building is palace-like. Some, however, thinks that the design is meant for protection from evil spirit (Panin : 55).

Conclusion

The above are only few examples of words of Indic origin which found their ways into Thai language including its dialects. The acceptance of the words seems to show that the Thai people knew the words long before the creation of the first inscription by King Ram Kam Häng, the Great, as the word had undergone tremendous changes. Some of them, from their

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appearance, do not seem to have any relations with its original source, that is, India. The resumption of direct close contact between India and Thailand in modern times is attested by the appearance of a number of Hindi words in Thai language. This study also suggests that the ethnic Thais must have settled down in the region of Southeast Asia considerably long time ago before the establishment of Sukhodaya kingdom.

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The keys to pronunciation of Thai words. The selections are only the ones that differ from English sounds.

k	like k in speaking
kh	like k in king
c	line Italian or Romanian c
ch	like ch in chicken
th	like t in tall
a	lke u in hut
□	like a in father
ä	Like a in fat
□u	like ou in proud
□	like e in leg
i	like i pin
□	like ee in eel
ò	like o in lock

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ó	like o in dog
□	like o in kapok
□	like o in modern
u	like u in put
□	like u in Tuna
ua	like ua in usual
ü	like ü in German München
üa	like ua but pronounced with flat lips

The letter in the brackets is not pronounced.

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From: Kalpakam Sankarnarayan [SMTP:kalp@nichibun.ac.jp]
To: anil sharma
Cc:
Subject: Fw: Fw: Received your paper, Thanks a million
Sent: 1/6/2001 12:02 AM **Importance:** Normal

---- Original Message -----
From: Chirapat Prapandvidya
To: kalp@nichibun.ac.jp
Sent: Thursday, January 04, 2001 11:58 PM
Subject: Re: Fw: Received your paper, Thanks a million

Dr. Shankarnarayan:

Please take your time. There is no urgency at all.
chirapat
>From: "Kalpakam Sankarnarayan"
>To:
>Subject: Fw: Received your paper, Thanks a million
>Date: Wed, 3 Jan 2001 20:22:01 -0800
>
>
>----- Original Message -----
>From: Kalpakam Sankarnarayan
>To: chirapatprapanvidya
>Cc: pchirapt@hotmail.com
>Sent: Wednesday, January 03, 2001 8:04 PM
>Subject: Received your paper, Thanks a million
>
>
>Dear Dr.Chirapat,
>Thank you very much for sending your paper. Could you please give me little time to do real justice to give my sincere opinion as I would like to go through it thoroughly, may be in a day or two.I just went through the same, it is extremely good to give as an Introdustion to the Dictionary.
>Rest on reading your paper,
>once again thanking you,
>with regards
>Mrs.K.Sankarnarayan
>

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From: Kalpakam Sankarnarayan [SMTP:kalp@nichibun.ac.jp]

To: anil sharma

Cc:

Subject: To create the file

Sent: 1/5/2001 9:08 AM

Importance: Normal

To
Mr.A.K.Sharma,
From now onwards I will forward the mail in connection with Dr.Chirapat for you to maintain the file for Dr.S.K.S.'s perusal and for further guidelines.It is easier to send than to take the copy and send it by fax, I hope. Please let me know whether it is clear etc/. The mail with names which you have sent in MMT or so . contains only hundreds of alphabets nothing else. Please check and let me know.
With Best wishes
Mrs.K.Sankarnarayan

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From: Kalpakam Sankarnarayan [SMTP:kalp@nichibun.ac.jp]

To: anil sharma

Cc:

Subject: Fw: Received your paper, Thanks a million

Sent: 1/5/2001 9:03 AM

Importance: Normal

----- Original Message -----
From: Kalpakam Sankamarayan
To: chirapatprapanvidya
Cc: pchirapt@hotmail.com
Sent: Wednesday, January 03, 2001 8:04 PM
Subject: Received your paper, Thanks a million

Dear Dr.Chirapat,
Thank you very much for sending your paper. Could you please give me little time to do real justice to give my sincere opinion as I would like to go through it thoroughly, may be in a day or two.I just went through the same, it is extremely good to give as an Introdustion to the Dictionary.
Rest on reading your paper,
once again thanking you,
with regards
Mrs.K.Sankamarayan

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Question on [illegible] Vallabhacharya (Check and edition by Tripathi, Gujarat University - Ahmedabad 1955)

---

(1) ओऽहं योऽयं किमेतत् किंनु जिज्ञासितेयं किंनु मो हो
समाप्त
रूपं यद्वीक्ष्य वेदोऽयमरति गुहः इत्युक्तः वानुमहः॥

(2) ईश्वरादं ज्ञानमिच्छेन्नु मुक्तिमिच्छेज्जनार्दनात्।
अरोगं भास्करादिच्छेद् धनमिच्छेद् हुताशनात्॥

(3) [illegible] तदेतत् पद्यरत्नं कामदंसद्विधोर्दः।
मनसि निरिधुनाथः स्वाधमक्षे हृदिस्था
स्वहृदामरविंदे नः सदा सन्निधत्ताद्॥

(4) इन्द्रा[illegible]त्रुत्वं ज्वलनात्प्रतापं
ओजं क्रमाद्वैश्रवणात्च वित्तम्।
सत्वं स्थितिं शम्भुजनार्दनाभ्याम्
अधात् सवः त्रिमले शरीरम्॥

(5) समुद्रमिव भूपालमाश्रिता इतरे नृपाः।
समुद्रं वा विशन्त्यन्ते पारं वा यान्ति संपदाम्॥

(6) अजनो ग्रस्ताऽवृष्टिः सम्मता हित्यनुपरीक्षते।
अदित्साऽजायते वृष्टेः वृष्टेरन्नं ततः प्रजाः॥

(7) राजा अन्धुरवन्धूनां राजा चक्षुरचक्षुषाम्।
राजा पिता च माता च राजा सर्वस्य पोषकः॥

(8) [illegible]ज्जं ददन्ति मधुरा कटुकं गाव एव च।
अजजा कटुकं गान्धारं निकारं वनिनुज्जरे॥
अश्वस्तु चैवलं वल्गे कौञ्चः कूजति मध्यमम्।
[illegible]

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(९) इन्द्रियाणि यतो गात्रेषु दुर्बलं यो ऽरिषड्वर्गवशगो न वै।
ऽप्रकृतिषु यतो ऽमात्येषु क्षमं हत्वा व्यथो हति॥

(१०) स्वामी जनपदो ऽमात्यकोशाद् दुर्गो बलं महत्।
राज्यं सप्त सु प्रत्यङ्गं नीतिशास्त्रे प्रचक्षते॥

(११) ऽप्रपूजा यत्र पूज्यन्ते पूज्यपूजाव्यतिक्रमः।
तत्र त्रीणि प्रवर्तन्ते दुर्भिक्षं मरकं भयम्॥

(१२) मद्रो मन्दो मृगश्चेति त्रयो गीतेषु जातयः।
चतस्रः चरिणां सासां मद्रो ऽन्तर्मध्य एव यः॥

(१३) विमलं चक्षुषीवच्चेतः
कथयत्यन्य दिङ्गोचरं रिपुं वा॥

(१४) दन्द्राद्यमुत्थं तपसाद्यताप्तं
क्रोधं प्रसादं दैवाच्चगाच्च विप्रम्।
ऽग्राह्यादक्त्वं च निशाधिनाथाद्
ऽग्रादाय रासः क्रियते शरीरम्॥
स्वर्गस्थितौ लोकजनार्दनाभ्यां

(१५) युवराजमिषेक्ष्ये च परचक्रावमर्दनैः।
प्रजाजनस्य वा मोक्षो यदस्य दिवि वीक्षते॥

(१६) शुश्रूषा श्रवणं चैव ग्रहणं धारणं तथा।
ऊहापोहार्थविज्ञानं तत्त्वज्ञानं च धीगुणाः॥

(१७) सुसारसैन्यं सचिवे स्थितं च मयि
वर्तिष्ठेषु च यद्दृष्टवान्तः
Com. द्वौ चमरौ तत्प्रभावे वर्तमानः
[illegible]

(१८) राजाकारं चतुः स्तम्भं पुरुषारे प्रतिष्ठितम्।
धीरः पुरुषनिश्चरति पुरुषद्वय मेधसम्॥
[illegible] ५.

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(20) ईश्वरस्य ज्ञानस्वरूपत्वम्

IV 5.

Com. चतुर्थेतिनां मूर्धन्यं षकारादयो भवति

(21) पञ्चानां मध्ये भूतानां गुणत्वं प्रतिपादयति।

IV. 12.

Com. पृथ्वी पञ्चगुणा तोयं चतुर्गुणमित्यादि।
त्रिगुणो वायुर्विगुणं तेजः।
(i) शब्दस्पर्शरूपरसगन्धवती पृथ्वी।
(ii) शब्दस्पर्शरूपरसवत्य आपः।
(iii) शब्दस्पर्शरूपवत्तेजः।
(iv) शब्दस्पर्शवान् वायुः।
(v) शब्दगुणमाकाशम्

> पृथ्वी

(i) गन्धगुणा पृथ्वी
(ii) रसवत्य आपः
(iii) स्पर्शवान् वायुः
(iv) रूपगुणं तेजः
(v) शब्दगुणमाकाशम्

(22) कायाः स्वर्गेऽप्सरसस्तुः

IV. 20.

गायन्ति अत्रैव चैत्ररथे (मैत्र) वृक्षस्तथा।
स्थानेष्वेतेषु गायेऽप्सरः स्वरन्ति समये मदम्॥

Accordingly:

सरसस्थिरमेधोऽस्थिमज्जाशुक्राणीति
कपिलादुः।

Accordingly:

तालुनसश्चयोनेर्मांसं रक्तं तुम्बरुरब्रवीत्।
सोमसूनुस्त्वस्थस्त्वं दानं प्रसरन्तिदधाति॥

(23) पृथिव्यां बलमादाय IV. 23.

मौलं [illegible]

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(24) Com. under IV 47.

(25) त्रिविधं बलम्

V. 5.

कायिक मुपेक्षणादि, वाचिक मप्रियवचनादि,
मानसिकं मत्सरादि।

(26) चतुर्दशविधाः

V. 21.

पुराणन्याय मीमांसाधर्मशास्त्राङ्गमिश्रिताः।
वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश॥

शिक्षा कल्पो व्याकरणं छन्दो ज्योतिषं निरुक्तमिति षडङ्गानि (6), ऋग्वेदः यजुर्वेदः सामवेदः (3), अथर्ववेदः (4), पुराणं (18) न्यायविस्तरस्मृतयः (7) मीमांसा धर्मशास्त्रं च इति चतुर्दश विद्याः।

(27) V. 24.

नरेन्द्रविप्राः कार्पण्यादुपेताः
आत्मैश्वर्ये विमुखा भवन्ति।

(28) Kamandaka V. 56

शास्त्रोदीक्षण दक्षस्य पुराचीन धनस्य च।
प्रतिकर्तुमशक्यस्य जीवितान्मरणं वरम्॥

(29) धनमाज्ञाप्य धर्मेणोपसिते समूलमुन्मूलयति
रक्षात्यमात्यः।

V. 66.

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(३०) निद्राक्षायमुकुलीकृतलोचनेषो
मारीनरस्त्रणाक्षेप विकिंचित्काङ्क्षः ६।
यस्याः मुखोऽपि गृहसेति पतेः प्रभाते
स्त्री स्वाधिकेति कथिता कविभिः पुराणैः॥

V. 67.

(३१) मूकं शरीरसंस्कारं समाजोत्सवदर्शिनम्।
हास्यं परगृहे यानं त्यजेत् प्रोषितभर्तृका॥

VI. २३.

(३२) अविचारिता कन्या या जनी तां वदन्ति
इति जनयाङ्

VII. 30.

(३३) दुर्वं हि कुतस्थो राजा दृषभवेषधारिणं शत्रु-
मारुह संयति सुरारीन् निःशेषं निजघान।
दृषभवेषधरेन्द्रस्य कुवृषि प्रविष्टा नाम्कुलस्य
इति गौणं नाम जाम॥

VI. ३२

(३४) प्रेषोपनया इह हेतौ

VII. 1.

उपेक्षते स्वयं करोति इति उपमन्या मतौ।
स्व. देव आदि के मेन संघुमो सारथात् मूलेमती
देवसेनामिव।

दुर्वं हि इन्द्रस्य निर्मिते देवसेना दैत्यसेने
अभवे प्रभूताम्। ततः दुर्वस्याः पतित्वे उमादो
अभिषिक्त स्थाप्यते।

(३५) मार्गो न जगुर्निषादारणी।

VII. 12

न रुदन्ति, न जिघ्रन्ति, स्पृशन्ति नात्यं
नानुभवन्ति।

प्रयोजनम्? — सादरमवलोकनं पानमुच्यते।

(३६)

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SANSKRIT STUDIES IN INDIA

------ Satya Vrat Shastri

I am very happy to be with you this forenoon. It is always a pleasure for me to meet fellow scholars and to exchange notes with them in common disciplines. This helps in better inflow of information about the latest developments and the identification of the areas which need better attention. Coming from India as I do, I shall concentrate on the condition of Sanskrit studies in my country.

Sanskrit , as you might be aware, is pursued in India in two streams, the traditional and the modern. The Pathashalas, Vidyalayas, Tols and Gurukulas , and Vidyapithas follow the traditional stream while the schools, colleges and general Universities follow the modern one. Post-independence period saw the strengthening of the traditional stream in India with the setting up Sanskrit Universities to provide for hogher teaching of different Sastras and to determine courses of reading and syllabi for the large number of Pathashalas, Vidyalayas, Gurukulas and Tols affiliated to them and to conduct examinations for them. to ensure uniformity of standards. The first such University to have been set up in India was the Varanaseya Sanskrit Vishvavidyalaya, later named after the Chief Minister of the State of Uttar Pradesh where it is located, the driving force behind its creation, the Sampurnanand Sanskrit Vishvavidyalaya. To be true to it, it is not a new institution to/ come up. It is more or less a renaming of an old time-honoured institution, the Government Sanskrit College, of the British days with more or less the same functions with the more prominent difference in the form of the better salary scales available to its teachers graded as Professors, Readers, Lecturers and so on at par with those prevailing in other general Universities and the Departments being grouped into Faculties with the Deans presiding over them. The Principal of the olden days now carries the more agreeable designation of a Vice-Chancellor, the institution being now called a University. Apart from the Sampurnanand Sanskrit University, India now has five other Sanskrit Universities, the Kameshwar Singh Sanskrit Darbhanga University, Darbhanga, Bihar, set up in 19 , the Shri Jagannath Sanskrit University, Puri, Orissa, set up in 1982, the Lal Bahadur Shastri Rashtriya Sanskrit Vidyapitha , New Delhi, set up in 1989, the Kendriya Sanskrit Vidyapitha, Tirupati, Andhra Pradesh, set up in

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the Sanskrit Universi , Kalady, Kerala and Rajiv Gandhi Sanskrit University, Sringeri, Karnataka set up in 19 , 1982, 1989, 1989, 19 , and 19 , respectively. Of these the Lal Bahadur Rashtriya Sanskrit Vidyapitha, New Delhi and the Kendriya Sanskrit Vidyapitha, Tirupati are deemed Universities. to use the technical nomenclature of the University Grants Commission of India. Out of the total of Six Sanskrit Universities of India, the three, the Sampurnanand Sanskrit University, Varanasi, the Kameshwar Singh Darbhanga Sanskrit University, Darbhanga and the Shri Jagannath Sanskrit University, Puri, Orissa are both teaching and affiliating Universities, they having , , and 66 institutions (Pathashalas, Vidyalayas and Gurukulas) affiliated to them. Besides the Sanskrit Universities, the Rashtriya Sanskrit Sansthan, an autonomous institution set up by the Govt. of India running six Sanskrit Vidyapithas with hundred percent grant and 16 Adarsh (Model) Sanskrit Mahavidyalayas and 4 Shodh Sansthanas with 90 per cent recurring and 75 per cent non-recurring grant besides providing assistance in varying amounts to institutions throughout the length and the breadth of the country. Further, there are State Sanskrit Academies like the Uttar Pradesh Sanskrit Academy, Lucknow, the Bihar Sanskrit Academy, Patna, The Delhi Sanskrit Academy., Delhi and Madhya Pradesh Sanskrit Academy set up in respectively which promote Sanskrit, each in its own way, either by providing grant to private Sanskrit Pathashalas and Vidyalayas and Gurukulas, helping in the publication of the Sanskrit works by providing publication grants by awarding prizes on works by modern writers, by honouring the more distinguished of them, by organizing debates, declamations and other types of contests, by bringing out of their own Sanskrit magazines and helping the ones brought out at private initiative. Most of the above objectives the Rashtriya Sanskrit Sansthan, referred to above, also fulfils. Among its various schemes like the Scheme for the publication grant for publishing manuscripts, old and new, the scheme for financial assistance to Sanskrit magazines, the three schemes which are peculiar to it deserve special mention. They are the Shastrachudamani scheme under which distinguished retired Sanskrit teachers who are still fit enough are associated with Sanskrit institutions which need to benefit from their expertise and experience for two-three years on a modest stipend with the high-sounding conferred on them, the scheme of helping financially the traditional Sanskrit Pandits who are in indigent ciscumstances and the bulk purchase scheme of of Sanskrit books which are supplied free to Sanskrit institutions to build up their libraries. Since 19 the Govt. of India had started honouring Sanskrit scholars

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standing ones among them ostensibly, with the conferment of the Certificate of Honour. To this date also scholars have received this honour, which carries with it a cash award of Rs for life.

There are periodicals in Sanskrit published in India at present. Of these are weeklies, 1 is a fortnightly, are monthlies and are quarterlies. There are some which make their appearance once a while. Attempts were made which were very bold indeed to publish daily newspapers. One of these, the Sudharma of Mysore had a considerable run toobut could not sustain itself in that character ultimately and had to revert to the status of a weekly, that not very regular. The other attempt, the Navaprabhatam from Kanpur petered out after a few issues.

With a few exceptions like the Sarasvati Susama of the Sampurnanand Sanskrit University which is and the Vimarsah of the Rashtriya Sanskrit Sansthan, with only the limit themselves only to research articles in Sanskrit, the Sanskrit periodicals contain a variety of matter, poems, small plays, short stories and an or two on Sastric subject/s with sections on book reviews and a report on the activities in the Sanskrit field in different parts of India . Quite a few of the periodicals maintain their regularity adhering by and large to their periodicity, a few are rather fitful not conforming to their publication schedule, making their appearance every now and then.

Apart from the Sanskrit periodicals brought out by the Sanskrit Universities and Sanskrit Academies which are backed by adequate financial resources, the other Sanskrit periodicals subsist on subscri tions, private donations and of course, on Govt. grants. They owe their existence to individual initiative and enterprise. So long as these last, continue the periodicals. After that they die out.

Till better facilities for publication of Sanskrit works were available, as they are now, the periodicals served as the means for their publication which were generally serialized in them and were later br ought out in book form. The method adopted was to arrange for additional prints , the prints in addition to the number of prints of a particular issue of a periodical, and then to have these additional prints of all the different issues bound together. Many Sanskrit works, old and new, have appeared in print in this manner Moreover, these periodicals serve the useful purpose of providing the fora for writers, particularly the younger ones, for self-expression by publishing their write-ups in varied literary genres. They also serve as channels for gathering of information through their sections on book reviews about the latest publications in Sanskrit which would otherwise be not available, the Sanskrit works being published in a fairly large number of cases by

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the authors themselves with their own meagre resources in far-flung areas and not through well-established publishers who may have no interest in them , they being, generally speaking, viable commercially. The example par excellence for providing this kind of information is the Sahitya Akademi half-yearly Sanskrit magazine the Samskrita Pratibha which has in it the section on book reviews under the heading Nikasopalah which is the biggest book review section of all the Sanskrit periodicals occupying as it does the one third of the total number of pages of its issue. It is really sad that after the death of Dr. V. Raghavan, its founder editor, the magazine has fallen on bad days with only a truncated issue, a pale shadow of its former self, making its appearance once a while.

There has been a tendency of late in keeping with the demand of the modern age to introduce modern subjects like English, Hindi, history, mathematics, civics and so on in the traditional Sanskrit curricula. While this may have equipped traditional Sanskrit students to keep pace with their age and not appear as odd men out, it has robbed them of the profundity and depth of the Sastric knowledge. A present-day producy of traditional Sanskrit institutions is a poor replica of his predecessors whose grip over the various abstruse Sanskrit texts elicited spontaneous wonder.

Of late decline in interest in Sanskrit education, traditional and modern , is noticeable in India, Sanskrit not being able to provide for livelihood for its votaries. It is a fact, though a sad one, that it is the poorer sections of society which opt for traditional ~~xxxx

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no tradition of Sanskrit in their families and consequently have no access to hereditary Sanskrit environment with all that goes with it. For them Sanskrit is something entirely new , something entirely distant.

Efforts are afoot to popularize Sanskrit at both private and Govermental levels. Grants, stipends and scholarships are now galore. There are voluntary Sanskrit organizations like the Lokabhasha Prachara Samiti of Puri which organize Sanskrit teaching camps for non-Sanskrit-knowing people of India at different places. The Sanskrit missionaries in them nurse the hope that one day they would be able to revive Sanskrit to that extent as to occupy the position of the lingua franca of the country. While hoping and praying for their success , we cannot shut our eyes against the prevailing situation which is anything but encouraging for Sanskrit, the social acceptability for it being at the lowest ebb. The ground realities are very different from our world of make-believe.

A word now for modern education in Sanskrit. It is pursued in schools, colleges and universities. This gives a student a basic knowledge of Sanskrit acquainting him with something of Sanskrit literature, and Sanskrit grammar, besides equipping him in Sanskrit composition. Because of the diversification of the course content, a student has little opportunity to go in for an in-depth study of the Sastras even if he opts for B.A. Hons. and M.A. in Sanskrit. Very generally in public mind the two systems of Sanskrit education are distinguished with one of them, the traditional one, leading to better command over the Sastras or what is known as the pankti-panditya, the expert knowledge of the lines or the text, while the other, the modern one, inculcating more of the dritical faculty. This perception may not hold good in all cases. But those cases could be exceptions. Traditional Sanskrit Pandits may have more interest in the text, the understanding of its precise meaning-they may have much of it memorywhich they may reproduce verbatim at any time but they may little interest in who wrote it, his date and time, his life history, his other works, the influence on him of his predecessors and , conversely, his influence on his successors, what the othe r scholars, Indian and foreign, think of him and his work/s and finally, whether he actually was the author or not and whether the work is just acribed to him falsely or otherwise-all that goes under the term critical examination. He may equally have little interest in critical text editing with no training in it. To go through various manuscripts, to note down variant readings picking one out of them on the basis of certain

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well-defined ... may not be his cup of tea.

Both the systems of Sanskrit education are , every-thing said and done, complimentary to each other. That is why it was thought desirable in some universities to add an oriental department or a faculty comprising traditional Sanskrit teaching with the modern Sanskrit department or the faculty so that as of the students as may desire to have the benefit of both may be able to do so. With Sanskrit Pandits by their side, even the Sanskrit teachers of various grades in general universities like Professors, Readers and Lecturers do find some one to fall back upon when running into difficulties in interpreting the Sastras. One thing that is very clear is that both the systems, the traditional and the modern, are complimentary to each other and have a role to play in the scheme of Sanskrit education in the country.

The position of Sanskrit studies in India varies from State to State. The States like Maharashtra and Tamil Nadu are no longer the bastions of Sanskrit which they once were. The number of local students in the Universities of Bombay, Poona, Madras, Kolhapur and Annamalai is very small, almost negligible. In the Colleges in the above States the Sanskrit teachers to keep heads above water are switching to other/ to other subjects, particularly the regional languages by acquiring requisite qualifications in them. The position in the States like Delhi, Rajastha, Himachal Pradesh, Gujarat, Madhya Pradesh and Orissa is fairly good with Sanskrit as the compulsory subject in schools.

Sanskrit is still attracting a large number of writers, creative and critical. The number of publications in it testifies to its popularity as a medium of self-expression. Works appear in it in all types of literary forms with some of the hitherto non-existent genres also making their appearance therein. And all this in spite of the general apathy of the oriental publishers and the non-existence of the sales network, should the authors decide to publish their works themselves, as they do in a large number of cases with or without help from the Govt. and other agencies and in isolated cases the philonthropists. The number of Sanskrit publications in Indi compares very favourably with the same in any regional language in spite of all the disadvantages and disabilities proving thereby that Sanskrit still has a place of pride in India belying the prophets of doom who predict its disappearance from the soil of its birth. Till date the situation is not all that bad though worrisome certainly It is too early to say as to how the onslaught of hi-tech life-style is going to affect it. One can nurse the hope nevertheless that it may not lead to its total ...

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Mr. Tibor Kövtvélyesi

Mr. Tamás Pálh

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Summary of the Paper on

DEVELOPMENT OF SANSKRIT KAVYA LITERATURE DURING THE 20TH CENTURY

--------Satya Vrat Shastri

Poetry which has been with Sanskrit literature since very early times has continued down to the present century. Only its character has undergone change. Depicting generally the lives of the kings and their exploits or dealing with the epic, Puranic and mythological themes, it has come describe more the life of the common people and record the contemporary events and lives of the personalities accounting for them. Even in structure something new in it has surfaced; new metres have appeared ; free and blank verse has sprouted forth; monologous (form) has started peeping out. Desi metres like Doha, Alha, Chaupai and foreign metres like Bahare Hazaz Mussadas, Ode and Sonnet have come to be employed. Quawwalis and Gazals Sanskritized on the basis of sound analogy as Kakalika and Kajjalika respectively are not an uncommon sight now in Sanskrit magazines. Even the Haiku is not left out. There are Sanskrit songs now in film and other popular tunes.

Contact with Christianity is responsible for a good number of Kavyas on the life and teachings of Lord Christ. So are the Kavyas on the Sikh Gurus and their teachings.

The criticism of some of the western scholars that there is lack of historical sense in India gets a good rebuttal through a sizable number of historical Kavyas ~~in the present century~~ which present a fairly accurate account of contemporary men and events.

There are Kavyas now on important national leaders, thanks to the freedom movement, like Gandhi, Nehru, Tilak, Savarkar, ~~Indira Gandhi~~ Subhash Chandra Bose, Indira Gandhi and so on.

The reform movements and the personalities behind them like Swami Vevikanand, Swami Dayanand are the subject matter of some of the Kavyas. The Bhaktas like the Alwars and the Desabhaktas (patriots) have on them some very good Kavyas. So are they on medieval heroes like Rana Pratap, Chatrapati Shivaji and the Queen of Jhansi.

The spirit of introducing something new has prompted some innovative poets to introduce changes in old themes like the dropping of the episode of the exile of Sita and the begging of forgiveness by the washerman in the Ramayanic story or Urmila being the real daughter of Janaka , Sita being discovered by him from a jar or Ravana and Sita having a spirited dialogue each countering the arguments of the other.

There are some Kavyas which have no such innovations in epic and mythological themes. They have their own style in recounting the story.

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Hunour which had hithertofore been limited to the Vidūṣaka in dramas or stray verses in some~~xxxxx~~ anthologies, has full-fledged works now and is found in all its forms of wit, satire and parody. There are writers who have specialized in it ~~now~~.

Though not many, there are a few good travelogues too some of which deal with travels even outside India.

There is a collection of letters in Sanskrit verse, perhaps the lone one in Sanskrit literature avalaible in print, by the writer of these lines. So is a lone work in verse on Library Science.

With all the richness and variety, the Sanskrit Kavya literature during the 20th century is one of the most delightful of the world literatures.

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Before I start my paper I would like to quote an interesting Sentence by a ~~foreigner~~ western writer "you Campaign in Poetry, you govern in prose"

---------Usha Satyavrat

Prose in India goes back to hoary past. A large part of Sanskrit literature, original and commentarial, is composed in it. In one period of time it touched such aesthetic heights as to be proclaimed as the touch stone, the nikasa (निकष), of the poets. Bāṇa, Subandhu Dandin and Soddhala (सोढल) with their voluminous Kathās and Ākhyāyikās of long-winded descriptions and multitudes of extensive compounds with a jingle of alliteration and forceful expression became models for later writers, their only wish being to approximate to them in style. They became the byword for perfection in prose. To be called Abhinavabhattabāṇa (अभिनव भट्ट बाण) was the greatest testimonial to their excellence in prose writing. So great was the impact of these writers that their prose characterized by ~~an elaborate form marked by~~ abundance of compounds set the standard for it : ojahsamāsabhūyatvam etad gadyasya jīvitam. (ओजःसमास भूयत्वम एतद् गद्यस्य जीवितम्)

This type of prose continued to exercize its sway down the centuries till the onset of the last one when under the impact of western education change in its character was discernible. There came a new awakening with the contact with western literature even in the tradition-bound Pandit who broke loose of the tradditional Kathās and Ākhyāyikas with their well-defined parameters. The most perceptible change came about in fiction. Kathā and Ākhyāyika gave way to novel, given the Sanskrit name "Navalikā" (नवलिका) by modern Sanskritists on the basis of sound analogy, a form of writing called, intersstingly enough, Kādambarī in many of the regional languages, showing the hold the old work exercizes on Indian psyche.

One of the most famous of the early Sanskrit novels was the Śivarājavijaya (शिवराजविजय) of Ambikaddatta Vyasa which had appeared serially in the Saṁskṛtacandrika (संस्कृत चन्द्रिका) of Calcutta. The work gained unusual popularity and was as text book in many institutions which probably was due to its style and the theme. In style it was an admixture of the ornate and the simple and in theme it dealt with a hero of not long past who had the strength and the quickwittedness in challenging the mighty Moghul ruler Aurangzeb, something that bouys up the spirit of the people. One little known fact ~~that needs mention here~~ is that it is based on the work called the Mahārāstrajīvanaprabhāta (महाराष्ट्र जीवन प्रभात) of the Bengali novelist Ramesh Chandra Dutt. The Hindi writer Mahavir Prasad Dwivedi has written on 5th March, 1900 to Appashastri Rashiwadekar, ~~the~~ the editor of the ~~SAMSx~~ Samskrtacandrikā that it was the Sanskrit rendering of Dutt's work in Bengali. Whatever be the case, the fact remains that Bengal did exercize considerable ~~influx~~

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influence on Sanskrit novel in the last part of the last and first part of the present century. The evidence for this is furnished by the large number of translations of Bengali novels in Sanskrit that made their appearance at that time. Interestingly, it is not only the Bengali Sanskritists who attempted this, even some of the South Indians did so. Sailatatacharya translated Bankim Chandra Chatterji's Ksetraramani into Sanskrit. A Bengali novel Saivalini was adapted to Sanskrit by A. Rajagopala Chakravati. Among the Sanskrit translations of Bengali novels by Bengali Sanskritists could be mentioned the Sanskrit renderings by Renu Devi of Bankim Chandra Chatterji's novels Radha 1922; Durgesanandini, 1923; Rajani, 1928 and Radha Rani, 1930. In 1918 Hari Charan Bhattacharya had translated the Kapalakundala of Rabindra Nath Tagore.

With exposure to these novels the Sanskrit writers got the motivation to break out of the translation syndrome and to try their hand at original composition. That was the second half of the last century. Coming to the present century the Sanskrit novel found its earliest representation in the works of Mudumba Srinivasacharya who wrote in addition to two of his Tamil-based Sanskrit novels the Manimekhala and the Pravalavalli the original novel Kairavini in Sanskrit. Another South Indian Sanskrit novelist Paravastu R.K. Krishnamacharya wrote two novels Vararuci and Candraguptah based on the two famous characters after who they are named. These novels had appeared serially in the Sanskrit magazine Sahrdaya between the years 1908 and 1909. The Gujarati writer Shankar Lal Maheshwar was the more prolific among the early Sanskrit novelists. He had published four Sanskrit novels : the Anasuyabhyudayam, the Bhagavatibhagyodayah, the Candraprabhacaritam and the Maheśvarapranapriya.

That was the time when the epics and the Puranas were still holding their sway over the creative mind of the Sanskritist who drew on them for his themes. A novelist of the time Lakshman Suri based all of his three novels on the epics. Two of these, the Ramayanasangrahah and the Mahabharatasangrahah reproduce the story of the Ramayana and the Mahabharata in the form of a novel while the third one, the Bhismavijayam concerns itself with the incidents connected with the character of Bhisma in the Mahabharata.

As time passed, Sanskritists drew on their own imagination for themes which would not unoften, concern the contemporary social matrix. Among the earliest of such writers was Kapishthala Krishnamacharya who composed his Mandaravati in the typical Bana-like style high-flown prose. The one to follow him was Medhavratacharya with his Kumudinicandra which has run into more than one edition and in style

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great popularity/ stands midway between the ornate and the simple earning thus for itself great popularity which is reinforced by its absorbingly interesting theme. Serially published in the magazine Sahṛdayā were the social novels the Pativratā, the Pāṇigrahaṇam and the Suśīlā of R. Krishnamacharya which depict the condition of women in modern India. In the same strain are the Candramauli of Rajamma, the Sulocanā of Kuppuswami, the Duḥkhinī Bālā of Bhatta Rama Nath Shastri, the Viyoginī Bālā of Bhatta Balabhadra Sharma and the Subhadrā of Balakunnan Nambudiri. Among other novels with original themes mention may be made of the Vanamālā of Valiya Tamburan, Kusumakalikā of Parameshwar Jha, the Jayantikā of Jaggu Vakulabhushana and the Candraprabhā of Vidhu Shekhar Bhattacharya. Abject poverty is the theme of Narayana Shastri Khiste's novels Daridrāṇām Hṛdayam and the Divyadṛṣṭiḥ.

the Sarala of Haridasa Siddhantavagisa,/

Though going back to Bengali source occasionally even now as in the case of the Ādarśaramaṇī of Bhatta Mathura Nath Shastri which is based on the Bengali novel Prāṇarakṣā that had appeared serially in the Bengali monthly Pravāsi, the modern Sanskrit novel has charted an independent course for itself meandering on in different lanes and bylanes. It has got matured enough to stand on its own. No longer is it weighed down with the objective of approximating a model like the Kādambarī in style. It is no longer a jumble of ~~long-winded~~ unending chain of compounds or long-winded descriptions now. It is embellished with dialogues, crisp and straight as also palpable suspense. There are works in it like the Suryaprabhā kim vā Vaibhava-piśācaḥ[1] which describe what goes on in the rich mansions and the poor shanties of the exploding city of Calcutta or the works like the Candramahipatiḥ[2]-both these are of Shrinivasa Shastri-- which demonstrate as to how society can be transformed if those in power and position were to develop cultured and sensitive mentality and ungrudgingly share their wealth with their fellow beings which according to its author is the Sarvābhyudaya or works like the Gopālabandhu[3] which is a penetrating study of the psychology of a rustic village boy who longs for having a brother and who comes to believe in the words of his mother who just to console him tells him that he has one in Gopāla, she meaning the Lord and the poor boy taking him to be a man of that name/his and coming across one bestowing all love and affection on him ; the story finally coming to an end with the disclosure of the

1. Published by the author, Calcutta, Samvat 2025.
2. ibid. , Samvat 1991.
3. Eastern Book Linkers, Delhi, 1988.

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the fact that it was Lord Gopāla who had assumed the form of an ordinary human being just to uphold the faith of the innocent boy.

It is very difficult to give an idea of the contents, however briefly, of each and every novel in Sanskrit of the 20th century within the parameters of a seminar paper. With the constraints of time it would be better just to recount the names of the novels together with the names of their author/s which the writer of these lines happens to know.

There is a sizable number of Sanskrit novels at present which include the Lāvanyamayī[1] of Appasastri Rashiwadekar, Kusumalaksmih[2] of A.R. Ratnaparakhi, Dvā Suparna[3] of Ramji Upadhyaya, the Udayanacaritam,[4] the Tapovanavasini[5] and the Vidhipaurusam[6] of Krishna Kumar, the Sītalatrsnā,[7] the Pratipad,[8] the Rtam,[9] the Anjalih,[10] the Patākā,[11] the Madhuyānam,[12] the Sikhā[13] and the Sasirekha[14] of Keshab Chandra Dash, the Viyogavallari[15] and the Brhatsaptapadi[16] of Durga Datt Shastri, the Sindhukanya[17] of Shrinath Hasurkar, the Avinasi[18] of Bisvanarayan Shastri and the Sīma[19] of Ram Karan Sharma--the last three the winners of the Sahitya Akademi Award. The latest additions to the 20th century Sanskrit novel literature are the Kālaya Tasmai Namah[20] of Ogeti Parikshit Sarma and the Vyamohah,[21] the Sanskrit rendering of the Hindi novel of

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Even with all this activity in novel, there still remain certain types of it which have not attracted the attention of the Sanskritists. There is no detective novel or what goes by the name Tilasmi in Sanskrit.

Short story has been with India in the form of legend, tale or fable. It is a long way off from there to modern short story in style and structure. To put the focus on its new incarnation the modern Sanskritists have given a new name to it, the Kathānikā which merely is the Sanskritization of the Hindi name Kahāni. Every Sanskrit magazine carries in its issue some short story or the other which in form and content-except of course the medium--is very akin to any short story in any language. There are hundreds of these stories in Sanskrit magazines which have published their special short story numbers in many cases. If a compilation of these were to be attempted, it may well run into several volumes. In addition to invidual stories, there have appeared of late collections of them, some of the more noteworthy

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1. Published by B.K. Shastri, Banaras, 1947.
2. Published by the author, Delhi, 1967.
3. Devabharati Prakashan, Allahabad, Samvat 2020 (A.D. 1962).
4. Pracya Vidya Akademi, Devaprayag, 1981.
5. Mayank Prakashan, Kankhal (Hardwar), 1994.
6. ibid. 1997.
7. Lokabhasha Prachar Samiti, Puri, 1983.
8. ibid. 1984.
9. Devavani Parishad, New Delhi, 1988.
10. Lokabhasha Prachar Samiti, Puri, 1990.
11. ibid. 1990.
12. ibid.
13. ibid. 1994.
14. ibid.
15. Published by the author, Naleti, Distt. Kangra, 1987.
16. ibid. 1990.

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of them being the Katharatnakara in two volumes by Bak Kanbe, the Kisorakathavalih[2] of Ram Kishore Mishra, ~~the Kathanakavalli of~~ the Iksugandha[3] of Abhiraja Rajendra Mishra, the Kathanakavalli[4] of Kala Nath Shastri, the Abhinavasamskrtakatha[5] of Narayan Shastri Kankar, the Kathakaumudi[6] Vol. I and the Svetadurva[7] of Prabhu Nath Dwivedi, the Disa Vidisa[8] and the Ekada[9] of Keshab Chandra Dash, the Kathavallari[10] of S.B. Warnekar, the Anaghratam Puspam[11] of Prashasya Mitra Shastri and the Niryanasvanah[12] of Banamali Biswal. There is a collection of Sanskrit translation ~~of~~ by H.V. Nagarajan of five of Munshi Prem Chand's stories under the title Vipancika.[13] Of the collections of foreign short stories given the Sanskrit form mention may be made of the Afrikakathah[14] of M.R. Bhat, the Tolstoykathasaptakam[15] of Bhagirath Prasad Tripathi & Vagish Shastri besides the earliest of such attempts the Isabnitikathah,[16] the Sanskrit rendering of Aesop's Fables by Balakrishna Godbole. Many years back Charu Deva Shastri, the father-in-law of the writer of these lines had translated into Sanskrit a German short story under the title Hasavimukhi Rajadarika and a Russian story under the titles Anda-pramanakam Dhanyam both of which had appeared in the Visvasamskrtam of Hoshiarpur.

The independence movement in India had led to the appearance on the Indian horizon of leaders whose saga of sacrifice and suffering inspired a number of Sanskrit writers to compose works on their life and work. The father-in-law of the writer of these lines Charu Deva Shastri was the first one in the present century to publish the biography of Mahatma Gandhi in Sanskrit prose under the title Sri-gandhicaritam.[17] Composed in impeccable style, it deals with the life story of the Mahatma upto the Dandi March. Another work on the same leader though much shorter-just twenty-five pages in print is the Mahatmacaritam[18] of Pandharinath Sharma Pathak which presents the briefest account ever of the life history in its entirety carrying it upto his assassination.

G.B. Palsule, the great admirer of Vinayak Damodar Savarkar, popularly called Veer Savarkar, has ~~composed~~ published three works on him in three literary forms, the Vinayakaviragatha,[19] ~~in prose~~ a prose composition, the Dhanyo 'ham Dhanyo 'ham[20] a play and the Vainayakam[21] a Mahakavya of which the first one, the one in prose, gives in brief the account

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1. National Publishing House, Delhi, 1970.
2. Published by the author, Khekra (Meerut), 1987.
3. Vaijayanta Prakashan, Allahabad, 1986.
4. Rajasthan Sanskrit Academi, Jaipur, 1987.
5. Ramesh Book Depo, Jaipur, 1987.
6. Published by Shruti Prakash Dwivedi, Varanasi, 1988.
7. Varanaseya Sanskrit Sansthan, Varanasi, 1997.
8. Lokabhasha Prachar Samiti, Puri, 1988.
9. ibid. 1991.
10. Sanskrit Bhasha Pracharini Sabha, Nagpur, 1993.
11. Swami Satya Prakash Pratishthan, Rae Bareilly, 1994.
12. Sudharma Prakashan, Mysore, 1976.
13. Published from time to time in the Amrtavani, Bangalore.
14. Nirnaya Sagar Press, Bombay, 1916 Chowkhamba Vidya Bhawan, Varanasi, 1970.
15. Nirnaya Sagar Press, Bombay, 1916.
16. Published by the author, Lahore, Samvat 1987. Reprinted by Devavani Parishad, New Delhi, 1989.

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Mitra Shastri and the Niryanasvanan of Banamali Biswal. There is a collection of Sanskrit translation of five of Munshi Prem Chand's stories by H.V. Nagarajan under the title Vipañcikā.[13] Of the collections of foreign short stories given the Sanskrit form mention may be made of the Āfrikakathāh[14] of M.R. Bhat, the Tolstoykathāsaptakam[15] of Bhagirath Prasad Tripathi & Vagish Shastri besides the earliest of such attempts the Īsabnitikathāh,[16] the Sanskrit rendering of Aesop's Fables by Balakrishna Godbole. Many years back Charu Deva Shastri, the father-in-law of the writer of these lines had translated into Sanskrit a German short story under the title Hāsavimukhī Rājadārikā and a Russian story under the titles Anda-pramānakam Dhānyam both of which had appeared in the Viśvasamskrtam of Hoshiarpur.

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8. Lokabhasha Prachar Samiti, Puri, 1988.
9. ibid. 1991.
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13. Sudharma Prakashan, Mysore, 1976.
14. Published from time to time in the Amrtavani, Bangalore.
15. Nirnaya Sagar Press, Bombay, 1916. Chowkhamba Vidya Bhawan, Varanasi, 1970.
16. Nirnaya Sagar Press, Bombay, 1916.
17. Published by the author, Lahore, Samvat 1987. Reprinted by Devavani Parishad, New Delhi, 1989.
18. Sharada Gaurava Granthamala, Poona, 1989.
19. Sharada Gaurava Granthamala, Poona, 1966.
20. ibid. 1972.
21. 1998.

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of the/ most eventful life of the doughty freedom fighter and the hero of the Hindu nationalist movement. Vivekananda being another favourite of Palsule, he has published his biography in prose under the title Vivekāndacaritam.[1] Prior to him two other writers K.S. Nagarajan and M. Ramakrishna Bhat had published short prose accounts of the life and work of the great Swami. Important and remarkable incidents from the life of thirty one characters, old and new, get a collective treatment under the title Cārucarita-carya[2] from Shyam Dev Parashar who has fascination for the old type of high-flown style.

Life of Alvars was described by Baladhanvi Jaggu Venkatacharya in his Divyasūri-caritāni.

Though the far more colourful personality of Swami Vivekanand did attract far more notice of Sanskritists who composed works on him in all literary forms, it was inconceivable that his spiritual Master Swami Ramakrishna Paramahamsa should have suffered neglect. There is a work on him in prose by P. Panchapagesa Sastri who published it as early as 1940.[3]

2. In keeping with the trend of having history books in Sanskrit, a majority of which are in verse, there appeared in the recent past some works in prose which deal with certain specific regions like the Kāśmiretihāsah[4] of Hanumat Prasad Shastri and the Prācīnakāmarūpaparicayah[5] of Asoke Chatterji Sastri on Kashmir and on old Assam.

1 One of the latest works in the field of ~~Sanskrit~~ biographical literature in Sanskrit prose is the Appāśāstricaritam[6] by Vasudeva Sastri Audumbarkar which describes in detail the life history of one of the most remarkable of the Sanskritists of Maharashtra who had the proud privilege of being the editor of two Sanskrit magazines the Saṁskṛtacandrikā and the Sūnṛtavādin[7] and translating into Sanskrit the well-known tale "The Aladin and the Wonderful Lamp" as also publishing essays on Astronomy and Mathematics.

A few good travelogues have also come up recently in

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1. Sharada Gaurava Granthamala, Vol. 25, Poona, Year of publication not given.
3. Published by the author, 1986.
4. Raghavan, V., Modern Sanskrit Writings, The Adyar Library & Research Centre, Adyar, Madras, 1956, p.11.
4. Shri Lal Bahudar Shastri Rashtriya Sanskrit Vidyapeeth, Delhi, 1968.
5. Parimal Publications, Delhi, 1991.
5. Sharada Gaurava Granthamala, Poona, 1973.
2. Published by Baladhanvi Jaggu Sudarshanachar, Mysore, 1969.

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in Sanskrit prose. They are the Yātravilāsam[1] of Naval Kishore Kankar which gives a description of his journey from Jaipur to Gangotri through Hardwar, Rishikesh and Uttarakashi, the Kāśmiraviharaṇam[2] of Chuni Lal Sudan which describes his travels through Kashmir and the Yātraprasaṅgiyam[3] of Ram Chandra (Hari Sharan) Ambikadatt Shandilya which

Besides the above, there are a few works in modern Sanskrit prose which deal with miscellaneous subjects like the Svasthavrttam[4] of Vedananda Vedavagisha which deal with health and longevity, the Vipanmitram[5] of Shankarlal Maheshwar which in the form of an imaginary long letter describes the qualities and the role of a real friend who can stand by one in times of adversity, and the Vaidehīvivāham[6] a long narrative on the single Rāmāyaṇic episode of the marriage of Sītā, and the Sāhityamañjarī[7], a compilation of literary essays by Batuk Nath Shastri Khiste, and the Atithidevo bhava[8] by M.P. Degvekar on guests and hospitality.

The Sanskrit prose in modern Sanskrit works, in spite of the hold of tradition on it in some cases, is unmistakably showing signs of qualitative change. With a few exceptions it is more easy and relaxed now. With all the inverted commas, single and double, dashes and dots it has started wearing a new look. The dialogues appear in it in lines, one succeeding the other, without the names of the speakers after their initial appearance once. The movement of the narrative is more quick and direct. The vocabulary has a large dose of new coinages and words of foreign origin or their loan translations. The story, though getting smaller, is still far short of what goes by the name of mini story in western literature. By the very spirit of the Sanskrit literature the crime thrillers have dared not make their appearance in it.

It is time a thorough review of the modern Sanskrit prose literature is taken in hand, a task possible of accomplishment by a band of devoted scholars. That alone will give a complete idea of it which even by a conservative estimate may run into

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1. Distributors : Ramesh Book Depo, Jaipur, 1973.
2. Sudan Prakashan, Saharanpur, 1976.
3.
4. Haryana Sahitya Sansthan, Jhajjar (Rohtak), 1972.
5. Nirnaya Sagar Press, Bombay, Sanvat 1942.
6. Published by the author, Madras, 1959.
7. Sharada Prakashan Sansthan, Varanasi, 1977.
8. Meramba Prakashan, Pune, 1994.

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a couple of thousands of pages. in print.

The modern Sanskrit prose has shown great promise to forge ahead . It is to be hoped that the coming century will add more ~~sanskrit~~ variety to it and strengthen it with new structures and innovations. For that it has sound foundations already, a galaxy of eminent writers having laid it. It has had a glorious past and there is no reason as to why it should not have a glorious future.

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Summary of the Paper :

DEVELOPMENT OF SANSKRIT PROSE IN THE 20TH CENTURY

--------Usha Satyavrat

Prose in India has continued to be written ~~since the~~ in Sanskrit since the hoary past. During the 20th century and a part of the last one it has undergone qualitative change in themes and style as also structure due to contact with other literatures. In fiction the old Katha and Akhyayika have given place to modern novel whichbbeing a new literary form has been assigned a new name of Navalikabased on the sound analogy of English novel by the Sanskritists.

In early stages Bengal exercized considerable influence on Sanskrit novel as evidenced by a large number of translations of Bengali novels in Sanskrit--even the famous Sivarajavijayah is translation in Sanskrit, according to some of the Bengali novel Maharastrajivanaprabhata. With exposure to these the Sanskrit novelists got the philip to break out of the translation syndrome and compose their own novels. At present there is a big corpus of original novel literature in Sanskrit.

As with novel, so with short story. It has broken loose of Akhyanas and Upakhyana types of old. With a character of its own, it has the new name of Kathanika which evidently is based on Hindi Kahani Hundreds of short stories have appeared during the present century in Sanskrit magazines which have also brought out their special short story numbers. In additiin to individual short stories in magazines, a number of collections of them in book form have also appeared. Some of the more enterprising ones among the modern Sanskritists have come up with their translations of stories in foreign languages.

There is a big biographical literature in Sanskrit now on the leaders of the independence movement like Mahatma Gandhi, Lokamanya Tilak, Veer Savarkar and spiritual personalities like the Alwars, Swami Ramakrishna Paramahansa, Swami Vivekanand, Swami Dayanand and so on. There are also a couple of travelogues and miscellaneous works such health and longevity, an ideal friend and guests and hospitality besides works on history of certain regions of India like Kashmir and Old Assam. There is a compendium of letters in Sanskrit, perhaps the lone one in prose,

There is a marked change in vocabulary and style in modern Sanskrit prose. There is a good dose of vernacular, original English or their Sanskritized version or new coinages for them or theor loan translations. The writing technique has also undergone a sea change. It is time now a thorough review of ~~it~~ is undertaken. Running into thousands of pages it compels scholarly attention.

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MY OWN WORKS

Inspiration for some ...

MY OWN POETRY-A SELF-ASSESSMENT

Inspiration for some of my poems has come ~~from~~ sometimes from an altogether unexpected source. A case in point is my poem on Thailand, the Thaideśavilāsam. When I was in Thailand I happened to visit one day the National Library, Bangkok. There I happened to meet Prof. Choosak Dipayagasorn, the them Head of the Manuscript Division of the same. I asked him if the Library had any book in Sanskrit on Thailand. "None", said he and after a pause said with a smile "Professor, why don't you write one"? "Yes, I will", said I and came back. The same evening I composed five verses. The next day I had a class in the Chulalongkorn University which Mahachakri Sirindhorn, the Princess of Thailand was also to attend. As soon as the same was over, I told the Princess of my desire to compose a Kāvya in Sanskrit on Thailand and the five stanzas I had composed for a start and my wish to recite them to her. She was only too ready to listen to them. She was visibly pleased with my recitation and told me that she would like to translate the work into Thai when complete. That was quite an incentive to me to continue with the work . I started composing it in right earnest. It came to be finished in due time. Till then I had not given any title to it. One day I talked about it to my colleague in the University Dr. Prance Lapanich. So characteristic of her humour she said, "Professor, for my Ph.D. in Penn (the University of Pennsylvania) I had worked on the Kalāvilāsam of Kṣemendra. Let your work be Thaideśavilāsam". And that was the title that I gave to my Kāvya.

When ready , I sent it to the Princess, as per her gracious offer referred to above, for translation. It kept lying with her for quite some time. She did it ultimately.

Sometimes I have written just to keep myself occupied and to transport mentally to a different plane from the one I was actually in. For this my poem on Germany, the Śarmanyadeśaḥ sutarām vibhāti , is a case in point. I had just returned from a very satisfying visit to the Federal Republic of Germany when a serious accident took place in my life which immobilized me for a while. I was put in a situation where I had no access to books or articles, not even to writing paper which I had to borrow from an obliging pupil and colleague who himself had it in precious little quantity. A crowded babarrack full of all sorts of people idling ~~x~~ away their time in most unhygenic conditions was all that I had for my stay. Little used to doing nothing, I thought of recording on paper my impressions, still fresh, of my visit to the beautiful land. I did not have to depend upon anything outside of my mind for that: as a matter of fact, there nothing available was. I took out all that was present

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MY OWN WORKS

Information for some [illegible]

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MY OWN WORKS

Inspiration for some of my poems has come from unexpected quarters

in my mind. My surroundings then didn't matter for me. I was the happiest person the time I was lost in my composition even in the midst of the unhappiest of the circumstances. The high rise buildings of Bonn, the sprawling Black Forests, the charming landscape of the country just visited found spontaneous expression in verse after verse that I poured on paper. Whatever I would com ose in a day I would recite to my friend and colleague. In this I followed the path enjoined for poets by Rājaśekhara in his Kāvyamīmāṁsā. Incidentally, this is the only work of mine which was recited and discussed with a connoisseur in its entirety.

Quite a bit of writing work I have done in the course of my journeys, while travelling in train or bus. Interestingly, it has so happened in an instance or two that the movement of the train (or bus) influenced the rhythm of my verses. The description of Santiniketan I wrote in train in the height of summer. It was G.T. Express. I was coming from Madras to Delhi. I remember vividly even the section of the track on which I wrote the stanzas. It was between Nagpur and Wardha. The readers or listeners can easily mark the movement of the train in the stanzas as reproduced below :

द्रुमलतावरिरोमिसमन्ततो भ्रमर सन्तत गुञ्जितदुञ्जकम्।
उदितकोकिलपञ्चमनिःस्वनं क्वचिरकेऽकलापमनोहरम्॥
सरुचले कुचनाध्ययने रतैर्कटुजनै क्वचिरं प्रियकादिभिः।
कुचन नृत्यविरुद्धप्रसक्ता क्वनाचरणनूपुरनिक्वणनाकुलम्॥
सुकविता सुकवेरिव कस्यचित्सुघटिता प्रतिमेव सुशिल्पिनः।
सुरमणीयमुपैरिव दर्शनं लसति शान्तेनिकेतनमुत्तमम्॥

Similatly the Coral Island I had described in stanzas composed in a bus when travelling from Bangkok to Ayuthaya. These too carry on them the impact of the movement of the bus :

वारांनिधौ प्रभुदितः प्रसभं प्रविष्टो यद्वारिराशिमवगाहितुमीहते स्म।
तीरे स्थितः पिबति वा ऽम्बुनि धोश्चिराय नेत्रद्वयेन सुषमामतिविस्तृतस्य॥
एवं सुखेन समयं व्यतिपाप्य तत्र दीपं समाप्तति कोरलनाम धेयम्।
तत्प्राप्य दर्पणगतप्रतिबिम्बकल्पौ जीवान् स पश्यति सुविस्मय-
मग्नुपेतः॥

When I now read the stanzas I feel not a little amused and surprised to notice as to how the things outside influence things inside. When composing stanzas I was not conscious of this.

It is never very easy to act as a sahṛdaya, critic, of one's own compositions. In attempting it I am struck by the fact that some of the best portions of my poems I have produced when I got emotionally involved in the events described in them. Such, for instance, is the

Battle of Chamkaur

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MY OWN WORKS

Inspiration for some of my poems has come from ancient ...

Sahib where the young son Ajit Singh of the tenth Sikh Guru Gobind Singh led his forty Sikhs against the ~~vast~~ Moghul army vastly outnumbering them. I often read the stanzas describing this most unequal battle in human history and feel the thrill of the fervour, the grit and the determination, the fighting skill amd the prowess of the young lad in seeking the permission of his father for giving the fight to the enemy, the fight in which his push and alacrity could not save him from blows of his adverseries:

यदा पुनर्विंशतिरेव शिष्या-
श्शिष्यास्तदोचे वचनं कुमारः।
स्फूर्जद्दनुर्वज्रकठोरचेता
गोविन्दसिंहं पितरं प्रियं स्वम्॥
श्वेताश्वितो यायत इत्युदग्रः
श्चरस्य शब्दो भुवनेषु रूढः।
प्रतो ऽनुजानीहि रिपोश्चमूनां
नाशाय नाशाय च मां क्षितेस्त्वम्॥
प्रहं पुनः क्षत्रियवंशजोऽस्मि
श्रुत्वैतदूर्जस्वि-वचः सुतस्य
परं प्रहर्षं गुरुराजगाम-
त्वमन्यतोऽमनं च तस्य॥

Another case in point is the description of the bravery and valour to the point of sacrificing herself on the part of Queen Suriothai of the ruler of Ayuthaya in Thailand who had accompanied her husband to the battlefield. The lady had offered a fierce fight to the enemy which took her life. Her grief-stricken husband had her ashes put in a Chedi. The pathos going with the event had greatly moved me which the readers or listeners can easily notice in the stanzas :

प्रत्रैव सूर्योदयनामिकायाश्चेदिश्चकास्त्यद्भुतवीरतायाः।
प्रतीकभूता यशसाऽन्वितायाः राज्ञ्याः कृता तत्पतिना प्रियेण॥
रात्री किलैषा पतिमन्वचारीत्सङ्ग्रामभूमौ सह तेन चासीत्।
सचापदं घोरतरामुपेतं रक्षन्तं प्राणपणेन चापि॥
प्रुंवेषधृत्सा युयुधे-ऽतुलेन रिपोर्मटैर्मर्दितुमाय नीरा।
तत्रैव युद्धे प्रहृता च गाढं सा वीरलोकोचितमाप लोकम्॥
तद्भस्म संस्थापितमत्र चेद्यं तच्छोकतप्तेन तदीयभर्त्रा।
प्रायान्तु कां प्रेक्ष्य सत्यं म्लानानना दुःखभरात् भवन्ति॥

Being an ardent lover of nature, I have felt inspired by its beauty and charm when face to face with it. My excitement in seeing the world-famous Black Forests of West Germany has found expression in stanzas which fully betray it through their raciness and rhythmic flow :

प्रन्येद्युरेवाहमः प्रयातः श्यामाख्यनामानि वनानि रम्याण्यवेक्षितुं
नेत्रेरसायनानि।
दीर्घाणि दीर्घैस्तरुभिर्युतानि ग्रामैः पुरैश्चान्तरितानि तानि।

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MY OWN WORKS

Inspiration for some [illegible]

[illegible]

विश्रामकामैः श्रमकर्शितैर्वा नानाजनैरत्र समाश्रितानि ॥
मनोरमैरत्र नृपादिभानि सुखं यथा ध्यासितरा ह्लादानि ।
जलप्रवाहैः परिशोभितानि स्रोतस्विनीभिश्च विभूषितानि ।
बहूनि तावत्खलु योजनानि विस्तीर्णतामाप्तवतीह तानि ॥
नेत्रे हृषा सेचनकान्यभूत्तमालोकमालोकमतं प्रहर्षः ॥

Still another case in point is the description of the death of Jawaharlal Nehru and the shock waves it sent all through the country :

आयोतिदिव्यविज्ञानो वार्धक्यं समुपेयिवान् ।
मित्रमावमिवाप्तैर्वि चुम्बैः पयोमुखैः ॥
प्रक्रान्तमारतैश्चीनैर्मित्रं परिगम्य च तः ।
जराजर्जरितायो ऽस्मौ गोलोकं प्रत्यपद्यत ॥
तादृशे तु महादुःखे काले विविधवर्तिते ।
हाहाकारः प्रचुतो ऽभूद्दिक्षु चापि विदिक्षु च ॥
तुल्यं वज्रप्रहारेण घोरं निपतितेष्टितम् ।
प्रश्रुपूर्णमुखा लोकाः कथाश्चक्रिरे न केवलम् ॥
तादृशेन महादुःखा कदाचिद्विरतो भवेत् ।
इत्येव स्नेहसंसिक्तो नैव कश्चिदचिन्तयत् ॥
प्रयुज्यस्य तस्यापि कालः प्राणान्पाहरत् ।
सत्यमेवोच्यते प्रायो मृत्युर्वै प्राणिनां ध्रुवः ॥

The news of the savage brutality of the Pak army in what was then East Pakistan and the cruelties inflicted on its people , particularly the Hindus among them, had greatly hurt me. Their description in my Indira Gandhicaritam in its section on the birth of Bangladesh is, as can be felt from their reproduction below, more than a routine narration of events. It is marked by depth of feelings, almost a cry of injured conscience :

तत्सैनिकास्तेऽतिरागान्नृशंसा-
स्तत्कर्म चक्रुर्न चमूवत्पराक् ।
प्रहर्तुजनांस्ते रातशो ऽनलं च
मृदेषु तेषामददुः सुखेषु ॥
कुलस्त्रियस्ते कुलधर्मनाशं
व्यदूषयंस्तारु बलात्प्रसह्य ।
वैशाचभूमौ परिशुद्धघोरा-
ममानुषं दृश्यमतानिषुश्च ॥

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MY OWN WORKS

Inspiration for some of my poems has come from a totally unexpected source. A case in point is my poem on Thailand, ~~Thailanda Savalāsam~~. When I was in Thailand I happened to visit the National Library, Bangkok. There I happened to meet my friend Chaosak Dipayagasara, who was then Head of Manuscripts Division. In the course of our conversation I asked him if the Library had any work in Sanskrit on Thailand. None, said he, and after a pause said with a smile "Pray why don't you compose one?" "Yes, I will do", said I to myself as I came back. I had got an idea. I started working on it the next day I composed a few verses. As soon as my class in the University was over, I called on Princess of Thailand Maha Chakri Sirindhorn, who was my student in the class and my desire to compose a Kavya in Sanskrit on Thailand. She wanted me to read what I had composed already. Quite excited was she when she did so and she would have included Kavya in the Poetry Circle if it had been written by her. This was a great inspiration. I started working on it in right earnest. The Kavya was completed before long. For this I had not given any title yet. One day I called on Acharya Chandrashekhara Sastri in connection with some work in Sanskrit. Dr. Prema Rajamanikam invited her suggestion about it. With an air of confidence and assurance of a sense of security so characteristic of her she said, "Whenever for my Ph.D. in Penn (University of Pennsylvania) I worked on Kamandaki Nitisāra. Let your work be Thailandavilāsam". Since the young mind has accepted Thailandavilāsam. The title for it had been found out by my learned colleague.

When ready, I sent it to Princess, as per her previous offer to respond to our first invitation. It happened with her for quite some time due to her multifarious responsibilities after she could not pay visit to Varanasi as she had wanted to. She did it in record time with all her usual power. It appeared first in Thai and English translations. It is available now in print in Thai and English translations. In Thai translation by Princess and in English translation by myself.

Sometimes I have written just to keep my self occupied and to transport myself mentally to a ~~different~~ place from where I actually found myself in. My poem on Germany Samanyajanadi Suvarnarekhanadi is a case in point. I had just returned from a very ~~safe~~ tiring visit to the Federal Republic of Germany where a series accidents immobilized me for a while. I was put in a situation where I had no access to paper or anything else, even to ordinary writing paper which I had chosen from an obliging pupil and colleague who himself had to procure a little quantity. A crowded hall made full of all sorts of people talking away under the ~~unfavourable~~ most unhygienic circumstances was all that I had for my stay. Featured during nothing to ~~finishing~~ away time, I thought of noting recording on paper all my impressions, still fresh in my mind, of my visit to the beautiful land. I did not have to depend upon anything available for it, for what I had to write nothing available was. I took out all the pleasant in mind. My surrounding did not matter to me. I had formed for myself a grateful occupation. I was a happier person for the time I was busy in my composition even in the midst of the unhappiest of circumstances.

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The Christian Building of Bombay, the Common for Beach Forests and the charming landscape - the country's most visible tourist spontaneous expression on various aspects when I pondered over on paper. Whatever I would compose in a day I would recite to my pupils and colleagues Dr. K. Krishnaraja & Ramakrishna Chandra Vidwan in Sanskrit - my home and also their views on them. In this I processed the way Raja Lakshmana and Kavi Kalidasa's play Kavi Kalidasa's Malavikagnimitra enjoining conclusions to do. To achieve this [illegible] were [illegible] to recite their poems to connoisseurs. Incidentally, one of my work of mine which was received and also most of with a connoisseur in the audience.

Quite a bringing with me some I have done in the course of my journeys with [illegible] in India or in Bus. Incidentally, a-how so happened in an isolated instance or two [illegible] most after I am in the [illegible] and rhythm of my verses. The description of Sanskrit and [illegible] in India in the height of summer: Bina to G.T. Express. I was coming from Madras to Delhi. The [illegible] I remember vividly even as [illegible] on which I made strange. It was between Nagpur and Wardha. The readers or a listeners can easily [illegible] more [illegible] in an [illegible] strangers as reproduced below:

दुःसहतापपरीतोमिसमन्ततो ग्रीष्मरसन्तंगुरुभिर्गतुमुद्यतम्।
उद्वेलकोपितलोलशरीरः स्वं कथिरकेहि कलापमोदरम्॥
तप्ततले कुचमाश्रयते दृतैं बहुदुःखनैं कुचरैं धिक्कारैः।
कुचरं मृदुकोपेकरोतिताङ्गनां चरणानूपुरमेकशतानुनम्॥
सुकवेतासु कवैरिव रक्षेत्कथितं सुचरैतीक्ष्णरतेमेन सुशोभ्यमनः।
सुरसंकोमलमूर्धे रिवदर्शनं लासतेशाल्लोनिकेतन मद्भुतम्॥

Similarly the [illegible] Coral Island in Thailand I had described in Strangers composed in a Bus wandering from Bangkok to Hyderabad. There the company the impactful movement of Bus:

वारंवारंधौ जनुरितइव प्रक्षोभकरिणो यदारोहत्यम्भो दहनमिवगाहत्वमीहते।
तीव्रस्थितः पिबतिवा इत्यूर्ध्वमेघेरश्रयं नोयद्यमेन सुधेसामीतिवस्तूत्तरम्॥
एवं सुरक्षेन रसमयं धरतिधात्र तत्र द्वीपं समाधतरोत्कोलनामधेयम्।
तत्पार्श्व दर्शनगतश्रुतिविस्मयानंधौ जीवान् स पश्यति सुचिस्मयमभ्युपेतः॥

When I now read the strangers, I feel not a little amused and surprised at how can my outside conditions influence my inside. When I was composing strangers I was not conscious of this fact. It was all taken place on unconsciously.

It is never very easy to act as a critic, scholar, appreciate own compositions. In attempting it I am struck by two or three aspects here particular among poems I have produced when I got worked up by an emotionally involved in an environment evoked in them. Such for instance, are the battle of Chamkaur Sahib where in the young son Ajit Singh of Tenth Sikh Guru Gobind Singh had his fortify Sikhs against the Hindu the Mughal army [illegible] [illegible] Here, I [illegible] [illegible] [illegible] most

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terror, the great and the determination, the fighting skill and
[illegible] of the young lad in seeking permission of the fierce
[illegible] fighting [illegible] army, the fighting [illegible] skill and
[illegible] [illegible] and full description [illegible] of
the [illegible]:

यदा पुनर्हि वातेरेनरक्षो-
[illegible]
[illegible]
[illegible]

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मेऽनुभवसे जनका व्यक्तिगत लोक कमाओ कमसे ग्रहण॥

I deem it my duty to point out to the readers of Shri Jawaharlal Nehru and to show myself as a humble student of Sanskrit:

[निकृष्टं]
का अतिरेकोऽविदुषां तो नार्थकं तत्प्रयोजकत्वात्।
मिश्रभावोऽविवादस्तौ वैधर्म्यं प्रयोजयेत्॥
अज्ञानामाहुरज्ञानं ज्ञानं ज्ञानवतामपि।
जरा जर्जरितगात्रोऽसौ शोलोकं प्रत्यपद्यत॥
तादृशो नु महाबुद्धे कालेनाविज्ञ मन्यते।
इहाकारः प्रयुक्तो ऽभूद्दीप्तेषु कविवीरेषु च॥
तुल्यं वज्रप्रहरणं घोरं निर्घातनोद्यतम्।
अक्षमं तु भवेत्पुंसां वज्रनिष्पेषणे यथा॥
तादृशेन महौजसा वज्रनिष्पिष्टवत्तथा
हतबन्धुः स्वयं संज्ञी नैव कश्चिदवेक्षते॥

[प्रकृष्टस्य तत्त्वाज्ञ
कालं ज्ञानानयाहरत्।
तत्त्वमेवोच्यते प्राज्ञै-
र्मृत्युर्वै ब्राह्मणेनां प्रकृतः॥

Jaya Savage Emperor of the Universe is an [illegible] work in which various Easter-Pradesh and Gujarat in fiction, particularly on Hindus among their Race group by Shri [illegible]. Their description in my Indian tradition on [illegible] in order to form their superstructure, more than a rational narration of events. It is marked by [illegible] of feeling; a true measure of [illegible] almost in the form of a cry that [illegible] injured conscience:

रात्रेर्दैर्घ्या व्योमस्तब्धो घोरेव सत्यं प्रतयस्य रात्रेः।
हृत्संत्रासी ताण्डवनर्तनेन रोमाञ्चेनाः प्रत्यक्षेतान्तरङ्गाः॥
द्वारं स्वदेशस्य तेजीयमानं स्वैरश्वानैके निशास्य घोरम्।
पदाहतश्रीनिकेतु स्वरेखा प्रहारयन्नात्मनि सन्मुखत्रात्॥
स्वतन्त्रतो [illegible] वानमेलीगा प्रयुक्तो स्मेडाये।

कङ्काः पृथङ्नो मक्षिंलाक्षन्तीत्येतत्पुनः पक्षानसहाक्षो यात्।
प्रसादयो घोरतरेषु कर्मस्वालेक्षकः इव सम्प्रवृत्ताः॥
तत्सौनिकास्तुद्यागा एवांसास्तत्कर्म चक्रुर्नक्षमूनवत्प्रा कूः।
अ धर्मज्ञनांस्ते राक्षसो ऽनलं च गृहेषु तेषामदहः पुरे षु॥
कुलास्त्रियस्ते कुलपांसना इव व्यदूषयंस्तासु कलाः प्रवृत्ताः।
वेशानवृत्तं कपिरूढ घोरामानुषं दृत्यमतानेषुरुच्च॥

Before I conclude, I would like to say a few words on the vocabulary part of my compositions. I have tried to use as many as possible in my choice of words with [illegible] critics have spoken of my work as [illegible] generally by the [illegible] for simplicity, [illegible]. Being a student of Grammar by training, I have, however, permitted myself free and [illegible] for my own [illegible] of the connoisseurs certain stylistic grammatical forms. Let me point them in such a way that [illegible] of the reader: A few [illegible] would be [illegible]:

राधेत्तो इत्मै अमाराय गणेशा ग्रहेशगिणान।
सुरत्नसमृत्तलोमाग्रयांसे नाम न जानन्ति॥
प्राप्तकोऽधिकर्षोऽस्मो शीलवान्नाम मानवः।

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पादीयः सर्वशास्त्राणां राजनीत्यामचेत्यमत्र॥
अर्थतु समयादुर्वत् प्रयोगान्नार्थ्यु धो मुधा।
उपयोगा मतिः सत्यच्छा न चमः प्रमीयते॥
. . . . . .
दरिद्रेभ्यो ददौ दानं धर्मशीलाश्च नर्मिणौ।
प्रजानामभिवृद्यर्थं नित्यं पुण्योदयाद् वभौ॥
सौहृदयं वयो मैत्री प्रीतिं प्राची चरद् मुनि।
वैमनस्यं पृथ्वीनीत्यां हिंसा-मार्गेष्वचदत्पुनः॥
. . . . . .
मा सद्गुरोक्षा निजशिष्यवर्गं
मा च प्रतीपाचरणं वृथास्त्वम्।
मा फादशाद्देवते च शिष्यचेलैं
सद्गुरु परत्वं स्वमनात्मनीनः॥
पुरा दधारादपलक्षिचंरच
धीरो मनौ वायुपथानुचारच।
विद्यागुणो रक्ष कुलस्यदीपं
शत्रुं जिचेयुर्योमदच वीरः॥

In a period spanned over some years decades I have played a part in creative writing of some sort or other. In process the genre exhibit type and interrelationships is kind of curious. Like I start for creative writing is to me my life and breath. It is more to me than even that. I am more in love with it than anything else in life.

Among all poetry of ancient Sanskrit poetry, I have in my mind some of the more appealing lines from a which immediately come over while deliberating similar situations many times. I may arrange with explanation in an order of preference like A.V. Raghavan [illegible] in a subtle line gen-sec arrangement. By way of examples may be cited as following four:

कुचेचच गुरुजनुमौ घटूर्यं
कुचेचच भूजाद्विहगौ च दुर्यम्।
उभौ मनोरां प्रकृतेऽप्यो रक्षा -
युपोक्षितारक्षामिव लोचनाभ्याम्॥
. . .
समुद्रमाप्तः प्रजिघांसतीव हरत्
तदत्पुरं शिक्षकरः प्रचेष्टः।
. . .
किं नौ सुरेनाथ च वैभवेन
प्राणैः कथंचिद्यामलीमसैर्वा॥

Occasionally I came across description in earlier work like the Assamese story-drama by Sankaradeva where Rs father is about to announce his decision about his successor [illegible] — in the Kavya Sakuntala [illegible] in different context of the exalted [illegible] to compose [illegible] Simple [illegible] Some similar simple [illegible] expression finds [illegible] more:

उद्दीवमौदुम्बरमेष शिशे धू -
दीक्षोपसदं धुरि धर्मपालः।

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यदङ्गमेकं च मनः करोमि
शान्तात्मना मानसमः प्रमाद्यन्॥

Compare — Academic Power Inaugural:

एकेन्द्रियं पुष्टतरं मनो मे
सन्दीपनं योगमनिः
क्षमेऽधुरं पुष्टसितेषु तुल्यकुलजन्मनामनोऽङ्गीरथः॥

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Elite Sanskrit

Every spoken language has two ~~its~~ distinct forms, colloquial and literary, ~~the~~ one current among the common folk and the other current among the elite. There is more of flexibility in the language of the common folk, a far larger variety in expression and a fearless choosiness in words than in the language of the elite. Vulgar ~~xxxxxxxx~~ expressions or the slang the elite would avoid. The result : Their language would carry the stamp of being more refined and polished and acceptable to high society.

Whether Sanskrit, the ancient language of India, did possess these two forms is ~~still~~ in doubt. A school of thought would ~~xxxxxx~~ confine ~~Sanskrit~~, from its very name which means 'refined', to the elite. According to it Sanskrit was never current among the common people, being restricted to the intellectual and the ruling circles ~~only~~, ~~to~~ the upper stratum of society. As proof of it this school cites the case of Sanskrit dramas where only the clergy and the ruling ~~circles~~ employs ~~Sanskrit~~ leaving the masses with Prakrit, an idiom materially different from Sanskrit.

As a counter to this another school holds the view that Sanskrit was very much a language of the common people. No language, according to it arises in certain circles only and remain confined to them. The dramas do not refer to ~~its~~ period of ascendency but to that of its decline. It was bhāsā like any other of its kind. This is how it was designated in early centuries to distinguish it from the language of the Vedas. Nowhere is the term Sanskrit used for it in early literature. Yāska and Pāṇini just term it bhāsā : iti bhāsāyām, ubhayam anvadhyāyam, bhāsāyam sadavasasruvah, pratyaye bhāsāyam nityam and so on, something that goes well with the tradition of a spoken language being termed as such. Till recently Hindi too was termed as such vide expressions like bhāsāṭīkā which means commentary in Hindi. This school also gets support from a large number of words in the language which have connection with the life of the common people, their professions and vocations. The vast corpus of Sanskrit vocabulary has words for agriculture and its inputs, trade and industry, besides words for artisans and thei implements. As a matter of fact, evry conceivable human activity has

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Compose — Academic Stress Power Inscriptions:

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Sit

Education being a saleable commodity ... for a ... for ...

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for it, showing the different strata of its users. Had it been restricted only to certain circles, its vocabulary would not have been as rich as it is today.

If Sanskrit was ever the language of the whole population, elite or non-elite, it surely then should have , like any other of its kind, both the elitist and the non-elitist content. Weight to this view is lent by the frequent expression śiṣṭaprayoga in old Sanskrit literature. The use by the cultured, the śiṣṭas has long been accepted as the means , apart from grammar, and in many cases in spite of it, for determining the correctness of words. Patañjali very often refers to it. The śiṣṭaprayoga, the use by the cultured, sustains a form and makes it acceptable even though it might be going against grammar. A word shall have to be accepted as correct for its having been used by thex śiṣṭas, so says Patañjali : śiṣṭaprayogāt sādhu.

For a vulgar expression not approved by the śiṣṭas , Sanskrit has the word grāmya, rustic, bringing into bold relief the rural-urban divide , not peculiar to India only, of the early ages, the city-bred, nāgaras, being more open to education and culture, their language had a kind of refinement which the language of the rural folk lacked. Since Sanskrit is available to us only in literature composed by the cultured or the elite and for the cultured, ~~the elite~~, it is not easy, as it is in the case of the spoken language to come across much of the grāmya content in it. In spite of the difficulty inherent in the situation, it an attempt in this direction is called for, that would ~~[illegible]~~ lend support to the view of Sanskrit having been a language of the masses, a fact deducible, as pointed out earlier, from its vast and varied vocabulary.

It may be mentioned here in passing that a vulgar or a rustic expression does not necessarily remain so always. Its vulgarity or otherwise depends u on the way it is used. The same word may be vulgar if used in primary sense but would be ornate if used in its secondary connotation. Dandin very well explains this as by citing the words niṣṭhyūta, udgīrṇa and vānta, etc. which are vulgar if used in their primary sense of spit, vomitted , etc. but are charming if used in the secondary sense of brought out, caused or effected ;

niṣṭhyūtodgīrṇavāntādigauṇavṛttivyapāśrayam
aślīlagrāmyam anyatra grāmyakakṣāṃ vigāhate

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Old Sanskrit literature is full of examples of Dandin's statement. A few of them may well be reproduced here by way of specimen : nisthyūtas caraṇopabhogasubhago lākṣārasaḥ kenacit, kayācid udvestanavantamalyaḥ, kokilakākalikalakalair udgīrnakarnajvarāḥ,

Abusive terms normally go with vulgarity and rusticity and are normally avoided by the śiṣṭas. Sanskrit literature composed by the śiṣṭas as said earlier, there are few intrusions of this popular form of speech in it. The most common of these is dāsyāḥ putraḥ, the son of a maid. Less in frequency is anārya, ignoble, vṛsala, the outcaste, kulapāṃsana, the polluter of the family and so on. A number these appear in quick succession in a stanza in the Dūtaghaṭotkaca of Bhāsa :

kākakekarapiṅgala
tvadarthāt kuruvaṃśo 'yam acirān nāśam eṣyati (1.38)

Since Sanskrit had continued for centuries as the language of the elite, it had acquired a kind of prestige which few other languages had. Even when the common people had switched on to a different medium , its use continued in the higher echelons of the society. That is what explains the use of two different media in Sanskrit plays, Sanskrit by people of higher castes and Prakrits by all others.

Since Sanskrit earned a status symbol,

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Sanskrit Research and Modern Challenges

— Satya Vrat Shastri

Before Sanskrit research is to meet the modern challenges, it is necessary to identify modern challenges. The challenges that are not existing in our society here and now cannot be observed and applied meaningfully. This is an acknowledged fact that human society does not remain constant; change being a law of nature. The only thing that changes is time. The change is faster and more pronounced in new societies which have seen the dawn of civilization only recently as compared with those societies which have seen its long back. The rate of change is never strong enough to perceive quick deviations. Slow enough to escape, change is there with all its ramifications.

With globalization overtaking human race, it is difficult to be immune to experience influences, good or otherwise. With fast means of communication the world has shrunk and our views and thoughts of our problems do not remain confined to ourselves. There is change even in Israel and Arabian countries where Arab and Palestinian Asia form a network of life, western dress, western food music and western food. The way things are, it does not seem unlikely in the near future that societies will be swept off their moorings might consequently lose their identity. This is one modern challenge, and the most important one at this being the forerunner of many more challenges.

Individualism is moving to the front now in place of the collectivism which was the hallmark of the societies. Everything from an infant onwards wants development of his individual self which is most important to him. He has his own needs which have preference over everything else. He needs privacy, he has his private life. Obedience to orders and discipline is an infringement of his individuality. Discipline and enforcement are all that is taken to come in the way of the natural growth of an individual.

In schools and colleges the corporal punishment, even issues a reprimand is a question. Education being a saleable commodity the teacher is considered one of the service-providers for a fee — in many cases, in public and convent

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Scandals exhibition and amount and citizens getting
food security in market economy is seen to be in
operation. Smoking, drinking and drug addiction
have increased and more rich-oriented are slowly
creeping in influencing of educational institutions,
particularly among the rising neo-rich class
corrupting even women-rich ones.

Preaching of importance of Brahmacharya,
celibacy, is looked-fashioned now in need of encouragement.
With Television and Cinema taking out sex and violence
which influences young being with their impressionable
hour and adolescent it is considered that no longer
necessary.

With over-increasing competition in trade and
commerce and the desire towards a fast track
there is little regard for scruples. In rural front
is almost as the towns and. Corruption is rampant
so rampant that it has become a way of life.
But it not in an developing society, even in
most developed more are not free from it; economic
crimes surfacing with scams in both existing now
and then.

With increasing urbanization gaining momentum of
slogan and speed in transportation gaining momentum
pollution has crippled mankind. Water with large population
from their rivers, the main supplies of water
ended with industrial effluents and sewage water
giving rise to epidemics increasingly making it a carrier of
viral diseases viruses striking every fourth
year coming generations.

New diseases like Aids are spreading
like wild fire and wide, cancer and cardiac being
left for the mind.

Home is no peace of mind now. Neighbours are at
loggerheads, conflicts

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28.06.1999

Having made an appointment with Dr. Nand Nath Mishra I went to see him in the Morning. It was 11.30 when I entered his room. I told him who I have met the secretary. I was with him for some twenty-five minutes. The appointment was at 12.30 P.M. The call man arrived around 12.45 when everybody else had left. It was an excellent one to one meeting. I presented him my Sanskrit translations and also handed him my Bio-Data as also the Xerox copy of the Hindustan Times write-up "Sanskrit's living Legend Gets Padma Shri." He was quite impressed with me. It was a very successful meeting. I told Dr. Mishra that I have a mind to meet the Minister (Dr. Murali Manohar Joshi) too but he is away Goa and is expected back on 2nd July, 1999. I gave him to understand that he has gone to Hungary to sign the Cultural Agreement in formation for which I got from the Hungarian Embassy. So I have contacts with Embassy and many other Embassies. That is why I have come to see you. Otherwise how could I know. I further told him that I have translated the poetry of Hungarian Poet Emeric Chandor Vorés into Sanskrit. So have poems of Italian poets Dante and Montale. One of Vorés's poems I have titled Prabhatavarnanam Thava, as 'Inspiration Stream'. I read into him my Sanskrit rendering and emphasized that in translation just close and have liking of translation. It very much better like original Sanskrit composition. I told also him of the phenomenal elevation of Poems of foreign countries. In this context I became aware of the fact that Jozsef Vaicsaki had translated Ramayana of Valmiki into Hungarian. Dr. Mishra told me that Girisa Govinda has had used the Sanskrit metre of original.

Dr. Mishra told me that the meeting of the Praskar Award Committee was likely to be last week of July.

With long conversation with Dr. Mishra over, I go over to Dr. Vinaya Bhartiya's house as it is the nearest. It was minutes before 1 o'clock when a call was received from Dr. Panchamukhi through his messenger. He was told about the meeting taking place in the Morning. On the 23rd, said he, there was a meeting of the Selection Committee for selecting a Director for the Rashtriya Sanskrit Sansthan. The members were Dr. Kireet Joshi,

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Dr. Ramaranjan Mohanty, Dr. K. T. Pandurangi and one Pandey from Allahabad (Dr. Govind Chandra Pandey?). There were eighty applications. All the were short-listed after meeting at Secretary (M. K. Kaw) said that requiring that applications in Shastri applicants have not applied through proper channels. The other help are not upto mark. They may, therefore, not be taken into account. There was a Seminar in China. There was one chair in Tibet and Mahayana Sikkim. They could not arrive at decision. Then the Chinese came like me. He said that he would decide for him. And the decided for me. So they the would decide for him. The first name Trivedi is the one proposed. He/she was from the Bio-data of Chaya Kulkarni Shastri. The Secretary pointed out - and said: There is the right one. It is through proper channel. Dr. Ramaranjan Mohanty was there and the Bio-data of Hare Krishna Satpathy. The Secretary said we could be selected. And he makes we decided then. Every one was there was pressure came was taken by surprise. Dr. Gulam Sarwar was there Prasidant Certificate may also be decided then only. [illegible] The Secretary asked Sarwar if Kausikananda Shastri may be obtained. A telegram was sent to him. [illegible]

Dr. Gulam Sarwar then suggested that I meet Dr. Satyanarayana Rao. I went to meet him. He was not in his room but I waited upwards minutes. Then was very pleasant conversation with him. He remarked me that I can help him a copy of [illegible]. I promised I would help him. Then I was with him I was then Director Rashtriya Sanskrit Sansthan. Dr. Satyanarayana Rao, Director of Languages and Mishra, Director of Oriental Languages Division. They was present when I was explaining to Satyanarayana Rao the functions of Rashtriya Sanskrit Sansthan. I narrated all the activities — Dr. Umesh Datt Sharma is Chairman of Academic Committee of Rashtriya Sanskrit Sansthan is a very good one; the thing receiving our Shastri — grant projects of the, etc., the having of a Sanskrit Sansthan from Technocrats of Bhopal in the Jana-shree of Kanyakumari and so on.

In the above I went to see Dr. V. R. Panarkar in his office along with Shastri. I presented to him a copy each of the Padmabhyudaya and the Sanskrit-Dramas of 20th Century. I broached the subject of membership of the Habitat Centre at Shastri's instance.

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Pranabananda Saraswati passed away last month. He had helped a number of people secure membership. He had been a nominated Membership Committee. Had we come to him earlier, there would have been no difficulty in his helping us with memberships. At present the applications are closed. He suggested us to try at the Indira Gandhi National Centre. He was the same story over there too. The Secretary Mr. Ramachandran said that no memberships are open now. He can however, try for temporary membership for one which would cost Rs. 4500/- per month and would be for three months. The applications for permanent membership may be invited in March 2000.

In the evening I met Dr. Sarojini Mahishi at her residence and presented to her a copy of the Sanskrit Dramas of 20th Century. She gave me a [illegible] and let me make out the [illegible] was most shy used for a — growing in her back yard. In course of Conversation she narrated an interesting incident. There is a Yogacharya, a pupil of Shivendra Brahmachari. He lives in the Ramakrishna Mission building next to Ramakrishna Sanskrit. She once went to see him there. He told her to come next day at her residence or some such place but not in the Sanskrit College campus. Vachaspati Upadhyaya the name literally means. [illegible] a big liar. In the impression of Vachaspati, said Dr. Mahishi. This reminded me of what Dr. Jagadish Goswami once told me. She had proposed Dr. Upadhyaya's name for presiding over a function. The whole department opposed it, said Dr. Goswami. His impression is not good, that said he.

It was a heavy day for me, meeting so many people, collecting books and getting valuable inputs. From Dr. Mahishi's residence I drove down to Lodi Road Roopnagar in Delhi University.

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24. II International Ramayana Conference, Bangkok, Thailand, 1986.
25. All India Oriental Conference, XXXIII Session, Calcutta, 1986.
26. III International Ramayana Conference, Toronto, Canada, 1987.
27. VII World Sanskrit Conference, Leiden, Holland, 1987.
28. VII International Ramayana Conference, Mauritius, 1991.
29. IX International Gita Conference, New Delhi, 1991.
30. International Conference on the Ramayana, Torino, Italy, 1992.
31. XII International Gita Conference, Chicago, U.S.A., 1994.
32. International Forum on Genuine Civilization in 21st Century, Saraburi, Thailand, 1999.

SCHOLARLY INTERACTION

Met scores of eminent of scholars of Sanskrit and Indology the world over and had deep interaction with them

.....

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6
Indian Aesthetics : An Introduction

– *Usha Satyavrat*

How apply it is said that we think with our brains, we feel all over. This is the miracle experienced by the old Indian Aestheticians. Acharya Viśvanātha in the third chapter of his book *Sāhitya Darpaṇa* says –

रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते।
तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः।।
तस्माददद्भुतमेवाह कृती नारयणो रसम्।

"In flavour, even in every case, wonder is felt as its essence. Since wonder is its essence, it follows that flavour, even in every case, is that sentiment or flavour, called the 'marvellous' - hence the learned Nārāyaṇa has acknowledged only one flavour, the marvellous, and no other."

The word aesthetics in the context of Indian Aesthetics means Science and philosophy of fine arts. And fine art presents the Absolute in sensuous garb, and aesthetical relation, as distinct from the utilitarian, with a work of which gives rise or leads to the experience of the absolute. Some western authorities like Hegel recognise architecture, music, poetry, sculpture and painting to be fine arts. But Indian authorities admit the first three only to be fine arts. For, they alone have independent being. Indian aesthetics is primarily concerned with three arts, poetry, music and architecture. As philosophy of fine arts, aesthetics has to deal with the philosophic views of these arts, known as *rasa-brahmavāda, nāda* and *vāstu-brahmavāda.* Aesthetics as science of fine arts has to concern itself with the technique of each of them.

Poetry is the highest of all arts and drama is the highest of all forms of poetry. The problem of aesthetics as philosophy of fine art in India, therefore, has been studied not with reference to music, or plastic or pictorial representation but mainly in the context of the dramatic presentation. In the main, music and scenic representations have been regarded as auxiliaries to the drama. The reason is obvious. The varied situations of life, which art makes its province to depict, lend themselves to a more successful representation in drama than in any other class of art. For, drama appeals to the eye and the ear, the senses, which are regarded as pre-eminently 'aesthetic'. Drama marshals all other arts, including that of poetry, to its aid.

The word "*rāsa*" in Sanskrit is used in a variety of meanings. In common language, it is used for the quality, cognisable through the sense of taste. As such it is of six kinds, sweet, sour, saltish etc. In āyurveda, it is used for a certain white liquid extracted by the digestive system for the food. Its main seat is the heart. Thereform, it proceeds to arteries and nourishes the whole system. It also stands for liquid in general, extracted from any fruit or flower and inclination, liking, or desire, mineral or metallic salt and mercury. In the context of aesthetics, it stands for the aesthetic object. It has a highly technical meaning, though even in the technical sense it retains the element of original meaning, namely, the object of relish, not sensuous but aesthetic.

Rasa, the aesthetic object, is essentially a product of dramatic art and is not to be found in the creations of nature. It is not pure unity, but unity in multiplicity. The unifying factor in the multiplicity is a basic state of mind. (*sthāyibhāva*) which binds together in an organic whole (1) the emotive situation in human setting, consisting of the physical cause of the basic mental state (*vibhāva*) (2) the mimetic changes, which are inspired by the aroused basic mental state and as such are indicative of the internal state (*anubhāva*) and (3) the transient emotions (*vyabhichāri bhāva*) the basic mental

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state is the central and the most important phase of this configuration. The rest are simply necessary accompaniments, very much like the paraphernalia of a king. They raise the basic mental state to prominence just as paraphernalia does to the king. And just as in the midst of the entire paraphernalia it is the king, who is the centre of attraction to the spectator, so is the basic mental state to the audience. Therefore, when it is stated that the basic mental state is the aesthetic object (*sthāyibhāvo rasaḥ smṛtaḥ*) the implication is not that other constituents of the aesthetic configuration do not figure in the consciousness, but simply that they appear as subordinate.

While glancing through the history of aesthetics, one can say for sure that its study can be based on the availability of material on aesthetics in works on dramaturgy. There are, no doubt references in the texts, do not deal directly with art, to other works on aesthetics than those to which we can have access. For instance, two works on dramaturgy in *sūtra* form, one by *śilāli* and the other by *kṛśāśva*, are referred to in (Aṣṭādyāyi). Since their contents are not known to us we shall begin our historical account of the aesthetics of drama with Bharata (*circa* 500 A.D.) whose work is the earliest available complete work on the subject. And we may end it with Abhinavagupta (950-1020) whose solution of the problem has been accepted by all the subsequent writers of repute in the field of poetics and dramaturgy. The text on architecture, in which reference to the philosophy of architecture (*vāstubrahmavāda*) is found is the *samarāṅgaṇa sūtradhāra* of king Bhoja of Dhārā (1018-60). And the work on music, which talks of the philosophy of music (*nādabrahma-vāda*) is the *saṅgīta ratnākara* of King Sāraṅga Deva, who ruled in Devagiri, modern Daulatbad, from 1210 to 1247 A.D. Thus the history of Indian Aesthetics extends over a period of more than seven hundred years.

It is possible to maintain that the history of Indian Aesthetics is coextensive with the history of literature on the fine arts. From the time of Bharata (500 A.D.) to that of Bhaṭṭa Lollaṭa (*circa* 850) the problem or aesthetics was mainly one

of technique. In fact, the sole aim of Bharata's *nāṭya śāstra* is to instruct the dramatist, the stage manager and the actor in regard to the ways and means of producing the drama, to tell them the necessary constituents of the drama and the manner and material of their presentation. The point is made very clear by the frequent use of such words as "*tamabhinayet*" "*yojyam*" etc. But there are also found references to the philosophical and psychological points, which have served as the basis of building up "aesthetics". It is interesting to note that with Bharata, the first and foremost expounder of *rasa*, the problem of aesthetics was not a philosophical one. He was not influenced in his conception of *rasa* by the philosophical implication of it, such as is presented in the upanishadic passages like "*raso vai saḥ*". He was concerned with it as an object, which is responsible for aesthetic experience, with showing what are the necessary constituents of it and their mutual relation and with the means and methods of its presentation. No doubt, he talks of the subjective conditions necessary for relishing it, but that he does because the object, with which he is primarily concerned, is after all for the enjoyment of the spectator. According to Bharata, even *rasa* expresses itself in a particular combination of tones. Such tonal associates of *rasas* are called *jātis*. The expressions of eyes in representing a basic mental state are different from those which Bharata enjoins to accompany complete aesthetic configuration the *rasa*.

The concept of Indian Aesthetics is never complete if we fail to mention Abhinavagupta. He seems to have given almost the final shape to the philosophy of beauty. And his views are followed by all subsequent writers on the subject. We know of forty five works from his pen. Though mainly a commentator on earlier works, he has shown great originality and founded new schools of metaphysics and Aesthetics. His aesthetic theory is based on the śaiva metaphysics and epistemology. The working of this mind can well be judged by these two lines of his "that thought and being are identical; there is nothing apart from thought; thought itself is thing".

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SOCIETY AND CULTURE IN THE TIMES OF THE MRCCHAKATIKA

Usha Satyavrat

The Mrcchakaṭika depicts a kind of society which has certain peculiarities which distinguish it from the traditional type. Let us take up the caste system first. The hero of the play Cārudatta is a Brahmin by caste but a merchant by profession with his house in the quarters of the merchants श्रेष्ठि-चत्वर । He does not hold on to the traditional Brahmin profession of priest or of a teacher. In the time of the Mrcchakaṭika caste was no barrier to the rise of a person to a higher ~~profession~~ even if belonging to a low caste, ~~he~~ is clear from the fake quarrel that Candanaka picks up with Vīraka in the incident of inspecting a carriage. Both are police captains, called Senāpatis in the play. While one of them is from a barber community the other one belongs to the community of shoe-makers. Both of them run down each other on the basis of their low caste which their quarrel reveals. Sarvilaka who engages himself in burglary and boasts of his skill in breaking in to the houses is a Brahmin by caste. He has no qualms in using his sacred thread, यज्ञोपवीत , the symbol of his Brahminhood as the measuring tape for making a hole in the wall as also as a bandage for snake-bitten finger. His Brahminhood is awakened when the Vidūṣaka in the dream speech asks Cārudatta to take possession of the bunch of gold ornaments to relieve him of the worry of their safe keeping. He first is prompted to take hold of it but desists from saying that it is not proper to harrass a nobly born person who is in similar circumstances : गृह्णामि । अथवा न युक्तं लुब्धावस्थं कुलपुत्रकजनं पीडयितुम् । तद् गच्छामि । It is only when the Vidūṣaka says that he would be cursed if he were not to take possession of the bunch of ornaments in the name of the wish of the cows and the Brahmins मो वयस्य। दापितो ऽसि गो-ब्राह्मणकाम्यया चर्चेलत् सुवर्णभाण्डं न गृह्णासि ये bunch of/ that he turns to taking hold of the ornaments: अनतिक्रमणीया भगवती गो-ब्राह्मणकाम्यता चेति । the cow wish and the Brahmin wish is not to be transgressed. So I take this.

Coming to the last Act of the play we find even the Cāṇḍālas saying that ~~that~~ they are Cāṇḍālas because they are born in the Cāṇḍāla family. Actually the Cāṇḍālas are those who punish a noble person like Cārudatta. And finally, and that is the last ~~blow on the caste system~~, it is a cowherd boy गोपालदारक, who deposes the ruling king and takes over the kingdom from a part of which he shares with Brahmin Cārudatta. In his escape from the prison , it is Candanaka, a cobbler by caste, who had helped him by concealing his identity at the time of the inspection

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of the carriage and by handing over a sword to him. The carriage having reached the house of Cārudatta for which it was meant; it was supposed to be carrying Vasantasenā who was heading for that but had boarded another carriage mistakenly as had Āryaka, it is the latter, Cārudatta, who assures him when he takes refuge with of having no fear from him [illegible]. It is he who has the chains/fetters from his foot removed and advises him for fear of being detected to move on with the same carriage.

The sum total of the discussion only leads to the point that with which we had started that in the Mṛcchakaṭika people belonging to any caste, high or low, were free to choose for themselves any profession they liked. The people of low caste were not eternally condemned to follow the vocations of their caste. And vice versa. That does not mean that the caste system did not exist or was any the less rigid. The Śūdras were not allowed to recite the Vedas. The judge reprimands Śakāra when he accuses him of partiality [illegible]. The judge gets furious and says [illegible], a low caste fellow, you are talking of the sense of the Vedas, yet your tongue has not fallen off. In the court the Kāyastha was the Assessor along with the Śresthin but his standing in society [illegible] respect. He is compared to a snake. The court is [illegible].

As for the customary rules the Brahmins were not to be awarded capital punishment. They were [illegible] even if having committed heinous crimes like murder. The judge after hearing the case and finding Cārudatta guilty of the murder of Vasantasenā on the basis of the evidence available awards, quoting Manu, the punishment of banishment from the country with all possessions intact :

[illegible]

It is a different matter that the king did not uphold this judgement and altered it to capital punishment for which he drew from Carudatta the censure of being thoughtless [illegible]. Interestingly, a person of the high caste, a Brahmin, for instance, even though engaging himself in the most lowly and despicable act was conscious of his high birth [illegible]. That was perhaps the reason that the noble streak coming from his family did not completely forsake him even there. He reassures Madanikā when she gets alarmed at his speaking of committing a rash act that he does not rob a woman with ornaments like a creeper in blossom, nor does he take away the possessions of a rahmin amassed for the sake of sacrifice,

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nor does he carry a child from the lap of a nurse. Even in the matter of stealing he exercises his judgement as to what should be done and what not :

नो मुण्णामयंजलां चिमुपयाचलीं फुल्लाणिवाहं लतां
विज्झत्वं न हरामि कोऽप्यनमयो मत्तार्थमुद्यूतम्।
अक्षुल्लक्षुगतं हरामि न तथा बालं धनार्थी क्वचित्
आत्मानं परिचारिणी मम मलिश्चौर्येऽपि नित्यं क्षमेत ॥ 13

Now I would like the spotlight to be shifted to another interesting aspect of the Mrcchakaṭika. In its time a courtezan ~~even when in that profession could~~ be redeemed and, once fallen, was not to remain condemned or confined to that profession for ever, the society not accepting her in the family fold. Śarvilaka steals ornaments to buy freedom for ~~her.~~ Madanikā. Vasantasenā marks her look as she is engaged in talk with him and infers from that ~~fixin~~ he is the same person who wants to make her a free ~~person~~ woman : स जानात्येतामि-च्छत्यनुमोचयितुम्। After she is freed, she is accepted as bride. शर्विलकः - दृष्टः क्रियतामेष शिरसा वध्वा जनः।
अथ वा दुर्लभमासां वधूशब्दावगुण्ठनम् ॥ 14
she has got the tiltle of वधू which is difficult to secure. As was Madanikā accepted as वधू so was Vasantasenā herself: शर्विलकः - आर्य वसन्तसेने! परितुष्टो राजा मत्तो वधूशब्देनानुगृह्णाति 15 the king (it is not to be read Cārudatta) who isx styled here as such since he was made of Pālavatī by Āryaka on ascension to the throne on deposing Pālaka). She is ~~addressed~~ by Śarvilaka to Cārudatta with the veil on in the style of a वधू : चारुदत्तेनाभ्युपगतं च मदनिकां प्रति 16 Even the prostitutes and courtezans in the time of the Mrcchakaṭika could become वधूs, the legally-wedded wives !

The custom of Satī was not only prevalent in the time of the Mrcchakaṭika but also glorified. The moment Dhūtā, the wife of Cārudatta, gets the news that he is to be executed, she gets ready to commit Satī. Even the consideration of the care of her son Rohitaka in the absence of both the parents losing their life does not weigh with her. She tells the child who is clinging to her skirt to leave her and not come in her way जात! मुञ्च मां चिरं जीव 17 . She wants to predecease Cārudatta so that she may not have to hear the unpleasant news of his death : किमे-मृदुहृदयाया मङ्गलाकर्णनात् 18 She is even prepared to court the sin which as per the reproduction / of the views of the sages by the Vidū. accrues if a Brahmin woman were to mount the funeral pyre without the body of the husband on it : वरं पापाचरणम्, न पुनरमृतपुरुषमङ्गला करणम् 19 . The glorification of Satī comes when the release of Cārudatta from execution is attributed to the determination of the chaste wife to enter into fire :

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In the time of the Mṛcchakaṭika the Brahmanical religion with its gods and goddesses, vows and fasts, heaven and hell and sacrificial system was prevalent. Buddhism also flourished ~~with~~ alongside though not favourably looked upon, the sight of a Śramaṇa at the very start of an activity being considered inauspicious. There is mention on the work of the paraphernalia of the Buddhist monks, their Kaṣāya garments, the Cīvaras. A Bhikṣu is shown in the play to wash them and leave them on a pile of dry leaves for drying, the water dripping from them reviving Vasantasenā buried by Śakāra underneath. The Bhikṣus addressed the commoners as बुद्धोपासक . Their possessions, दण्डकुण्डिकमाजन and their Vihāras --all find accurate mention in the work. It seems the State did exercise some power in matters of appointment of religious heads as should be clear from Cārudatta's order about Sthāvaraka's appointment as chief monk of all the Vihāras in the country, चारुदत्तः - तत्कुलिकं सर्वविहारेषु बुद्धशासनिकं नियुक्तम्।

The slavery was in existence in the time of the play. The slave could be bought--Saṁvāhaka offers himself for sale-- and could be made free on payment, unless the owner were to waive off payment as in the case of Madanikā The State could also grant freedom from bondage.

Now a word about the judicial system. There was a regular judicial procedure with the court, the judge, the Assessors and a hall which provided seating arrangements. Anybody could come and file a suit. As a matter of fact, a call was given inviting people who want their cases to be heard . The judge was appointed by the king and held office at his pleasure, and though well-versed in judicial procedure, was not entirely free from pressure as evidenced by Śakāra episode where he, the judge, first declines to admit his case on the plea that the court programme is already crowded but relents when he, Śakāra, threatens that he would report against him to his brother-in-law, the king, and have him replaced by another judge: यदि न दृश्यते तदाचक्षे राजानं पालकं भगिनीपतिं विज्ञाप्य एतमधिकरणिकं दूरीकृत्य चान्यमधिकरणिकं स्थापयिष्यामि। It was left to the discretion of the summon the witnesses. The evidence accruing was committed to writing. The judge was conscious of the difficulties that lay in store for him in deciding about a case. People would give garbled version of the events, they would speak half-truths and so on. He would therefore give full oportunity to the accused to defend himself. The confession of the accused had to be secured before the judge gave his judgement. The judgement was in the nature of the

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recommendation to the king who was the final authority to award punishment. The king does not agree with the recommendation of the judge. He alters it from banishment to capital punishment, which condemns in the strongest terms, attributing it to his bad counsellors:

His condemnation is based on two scores , one, he a Brahmin, is being killed and two, the other procedure of putting him in the ordeal of poison, water, scale and fire was not resorted to , indicating thereby that there other means to judge a person :

विकसल्लिलपुलाञ्जनि-प्रतिमैते विचारे
प्रेक्ष्यमिह-शरीरे वीक्ष्य दातव्यमाधा।
प्रथ-रिपुवचनाद्वा ब्राह्मणं मां निहंसि
पतसि नरकमध्ये प्रत्ययैः सप्तभिः ॥ २७

A person condemned to the gallows was taken in a procession, as pointed out by my worthy husband in the inaugural address, wearing red garments, red sandal paste marks and the garland of Karavīra flowers grown in a cemetry. The occasion marked almost like a show for the people. The criminal could be killed by the sword or impaled. The execution was carried out by the Cāṇḍālas, the hangmen,

As would appear from the above, the Mrechakaṭika is a good mirror to the society of its times on some aspects of which I have tried in this paper for proper appreciation of the learned scholars assembled here.

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1. p. 101
2. p. 175
3. p. 180
4. ibid.
5. p. 181.
6. p. 385
7. p. 514.
8. IX. 21.
9. IX. 14.
10. IX. 39.
11. p. 544.
12. p. 181.
13. IV. 6.
14. p. 213.
15. IV. 74
16. p. 635
17. ibid.
18. p. 629
19. p. 630 ibid
20. p. 630
21. p. 633
22. p. 630
23. p. 213.
24. ibid.
25. p. 485

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Chandra Sharat-A10937

From: satyavratshastri [satyavratshastri@touchtelindia.net]
Sent: Monday, June 13, 2005 7:23 PM
To: Chandra Sharat-A10937
Subject: Fw: Corrected copy of the Introduction

Attachments: INTRODUCTION- Dr. Satya Vrat Shastri.doc

INTRODUCTION-
Dr. Satya Vrat S...

----- Original Message -----
From: <buddhist@vsnl.net>
To: <satyavratshastri@touchtelindia.net>
Sent: Friday, June 03, 2005 3:13 PM
Subject: Corrected copy of the Introduction

>
>
> Respected Sir,
>
> Please find attached herewith the corrected copy of the
> Introduction paper for your kind perusal and suggestion.
>
> Thanking you.
>
> With warm regards,
>
> Yours sincerely
>
> Dr.(Mrs.) K. Sankarnarayan
>
>
>

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PREFACE

Even a casual visitor to Southeast Asia with a Sanskrit background is struck with the presence of Sanskrit words in the vocabularies of the languages there. It had been a desideratum to identify them, a task none too easy because of the words in many cases having moved away far from their originals in shape, form and meaning., It is easy to say that there is a large number of words of Sanskrit origin in the languages of Southeast Asia but people in the modern age would be satisfied with that. They would like to know those words, their entire extent which would be possible only if these were to be culled by screening the entire vocabulary of each of the languages of Southeast Asia. It is in this spirit a project was envisaged through the initiative of the great visionary, the industrialist-educationist Dr. S.K. Somaiya with the K.J. Somaiya Centre of Buddhist Studies at the Somaiya Vidyavihar with redoubtable Dr. K. Sankarnarayan as its head as the nodal agency. The project was later submitted to the Govt. of India that approved it and lent it financial support

With procedural formalities over, the work of identifying words of Sanskrit origin in each of the Southeast Asian language was entrusted to a specialist with requisite Sanskrit background to record words in that language which have come from Sanskrit in their present form, meaning and pronunciation with mention of their original Sanskrit form and meaning. For practical purposes this recording is limited only to five of the Southeast Asian languages that have been taken up in this work in Roman alphabetical order : Cambodian; Indonesian which includes Old Javanese, Bahasa Indonesia and Balinese; Lao; Malay and Thai with their dialects and regional variations. With this done, the work was assigned to specialists; in the case of Cambodian to Mr. Kanvol Katchima , Assistant Professor at the Centre for Sanskrit Studies, Silpkorn University, Bangkok, in the case of Indonesian to Dr. Somvir Yadav, Assistant Professor at the Udayana University, Bali and Dr. Edi Setyawadi, Ex-Director, Department of Religious Affairs, Govt. of Indonesia, in the case of Lao to Dr. Samniang Leurmsai, Director, Centre for Sanskrit Studies, Silpakorn University, Bangkok, in the case of Malay to Dr. Madhu Sharma, Reader in Sanskrit, Kalindi College, University of Delhi, presently with the Department of Indian Studies, University of Malaya and in the case of Thai to Dr. Chirapat Prapandvidya, Ex-Director, Centre for Sanskrit Studies, Silpakorn University, Bangkok.

The work that is now all too ready to hit the stands is the result of a corporate effort. I was chosen to co-ordinate it in view of my long association with Southeast Asia and passionate attachment to the spirit of the project which for me is the fulfillment of a long cherished wish. As a committed lover of Sanskrit it fills my heart with great satisfaction to notice the wide presence of Sanskrit in the vast stretches going by the name of Southeast Asia with a variety of languages and dialects and sub-dialects, a standing testimony to the close cultural links between India and Southeast Asia. The absorption of so much of Sanskrit must have been a gradual process spanning several centuries of acculturation.

It may well be argued that language is not the only link between countries and regions; there could be, indeed there are, other links as well, links of ethnicity, history, religion,

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mythology and so on but everything said and done, it is the linguistic link which is the most important for its being the most basic one pertaining as it does to expression, something through which a man gives vent to his thoughts, ideas and feelings. That Sanskrit could make such deep inroads into the languages of Southeast Asia speaks volumes for its expressiveness which must have provided the need to the speakers of these languages over the ages to adopt words from it—in the case of some languages like Thai the adoption is an ongoing process—and integrate them with words of their own, a phenomenon we are witnessing in the case of English in India these days which has resulted in the adoption of enormous number of words from it by Indian languages which have come to be accepted as much as original as the original Indian words. Their translations attempted in many cases have remained moribund with people merrily using English words even in their vernacular conversation for want of better equivalents, something that had happened in the case of Persian and Arabic words from which had percolated in large numbers in Indian languages in ages gone by for their better expressiveness. What is happening in the case of English or had happened earlier in the case of Arabic and Persian in India happened in Southeast Asia as well. Words of Sanskrit that 'migrated' from India are no longer Sanskrit words at present, they are local words now. They have been assimilated into the respective languages, given their phonological form in an overwhelming number of cases and assigned even their own meaning. This has resulted in the evolution of an interesting phenomenon of 'connect' and 'disconnect'; the words do maintain some connection, however indistinct, with their originals to make their identification with them possible, yet they are not the same, having assumed a different form in accordance with the phonology of the language into which they have been assimilated.

Once integrated into the mainstream of the respective languages these foreign words give up their foreign tag and become part and parcel of the current coin in them. To the Sanskritists of India they may be Sanskrit words, if they are *tatsamas*, of the form resembling to Sanskrit or words of Sanskrit origin if they are *tadbhavas*, derived from Sanskrit. To ordinary men and women who speak the language they are the words of their own language and not words come from any other source, words borrowed and assimilated. They are their words reflecting very much as they do their ethos.
In this connection I am tempted to recount my own experience. It is some two decades I was going to Kuala Lumpur from Bangkok by train. I had with me the name and address of a person I was to meet there. As the train was nearing Kuala Lumpur I took out the address book. It carried the address "Uttara Long", Kuala Lumpur. Unable to make sure as to what Uttara Long was; whether it was the name of a locality orta road or a street, I enquired of the conductor of the compartment. He looked at the address book and said "uttara is a Malaysian word which means north". His remark both amused and delighted me. Well, uttara is Malaysian. As is with uttara, so with other Sanskrit words. They are at present either Malaysian or Cambodian or Lao or Thai or Indonesian.

Now, when through an attempt like the present one, the people of Southeast Asia will be made aware that what is their's is India's also, they cannot but be impressed with the thought of sharing what is common with each other.

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And that is precisely the aim of the present attempt. It is the link that will bind the peoples of the countries of Southeast Asia with the people of India, the link that is vital in forging a common bond between them with enormous possibilities of bringing about better understanding which is the precursor of goodwill, harmony and friendship.

A close look at the words of Sanskrit origin of Southeast Asia reveal that some of them are sometimes more expressive and better suited being less heavy and more direct than their counterparts in use in India. A couple of instances would bear it out. For the English word prejudice the Malay word is *purvasaṅkā* (written as *purvasaṅgkā*) which in any case is a trifle more catchy that the *pūrvāgraha* of Hindi. In the same category are the words *wartawan*, Sanskrit *vartavan* for journalist and *berita utama*, Sanskrit *vārtā uttama* or *uttamavārtā* for headlines in that language which are more expressive and to the point than *patrakar* and *surkhiyan* (Urdu word meaning those in red) in use in Hindi. Similarly more simple and direct and certainly less heavy is the word *anekprasong* , Sanskrit *anekaprasaṅga* of Thai for multi-purpose than its Indian counterpart *bahūddeśyīya*. Other words falling in the same category are *lokasattva* of Bahasa Indonesia for animals and *dhanāgāra*, pronounced as thanākhān (lit. meaning house of money) of Thai for bank or *dūralekha*, pronounced as *thoralek* of Thai for telegram

.

An observation that may be of interest here is that in a few languages-- it is particularly relevant in the case of Thai-- the Sanskrit quotient goes up with hierarchical order. There is more of Sanskrit among elites, the nobility than among the common folk. For son-in-law the Thai elites would use the word *jāmadā*, pronounced as *chāmadā*, a derivative of Sanskrit *jāmatā* while the common folk would prefer *lookkhoey*. Similarly the common word for marriage in Thai is taeng nān while among the elite it is either *vivahāmoṅkhon*, Sanskrit *vivāhamaṅgala* or *moṅkhon somrot*, Sanskrit *maṅgalasamarasa* or just *vivāha*. Added to this is the observation that the locals while adopting words from Sanskrit have not unoften imparted them an aesthetic look. To celebrate the 50th anniversary of the coronation of the present king the Thais used the word *kancanabhisek(a)* rather than the *suvarnajayanti* of *abhiseka* which would have been used in India.

There is a whole lot of technical terms, educational, economic and political, drawn from Sanskrit, particularly in Lao and Thai, a study of which could be revealing. They could provide a good material to a researcher in this field. For him a work like the present one could be of inestimable value. So will it be to one who wants to take up the socio-cultural study.

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Sanskrit words in the languages of Southeast Asia are found in four forms: One, in their original Sanskrit form, e.g., *vipāka*, Cambodian, consequence; *āgama,* Indonesian and Malay religion; *gaja,* Indonesian, elephant; *put(e)ra, put(e)ri,* Indonesian, son and daughter respectively; *yāpana*, Lao, life maintenance; *yāmika*, Lao, watchman; *nāga,* Lao, a noble man; *nandi*, Lao, happiness, rejoicing; *alpa*, Malay, careless, negligent; dayā, Malay, force, deceit, cunning; *aneka,* Malay many; *dāna,* Malay, charity, gift; *prārthanā,* (pronounced as pṛathanā r is silent), Thai, desire; *velā*, Thai, time; *nalikā*, Thai hour; *vivah(a),* Thai, marriage; two, with negligible change in sound like the loss of final vowel, the dentalization of palatal s and cerebral *ṣ* and *ṇ*, the *o* form of *a* (a common feature even in eastern part of India), the *w* form of *v*, the insertion of *g* before a nasal, the deaspiration of aspirates like *bh* which is pronounced as *b* in Indonesian and Malay or *p* and *ph* in Lao and Thai respectively, the appearance of anaptycal vowel among conjunct consonants and so on, e.g., *bhāsā*, Thai and Lao, *bahāsā*, Cambodian, Malay and Indonesian, *bhāṣa*, language; Thai and Lao *nayok*, *nayaka*, chief, leader; *kay*, Cambodian, Malay and Thai, *kāya.*, body; *dharmaniam*, pronounced as *dhamniam*, Thai *dharmaniyam*, custom; *sāsana*, Thai and Lao, religion; *wanita*, Indonesian, *vanita,* woman; three, with phonetic variation of Sanskrit words according to local pronunciation, e.g., *ākād*, is to gobakat (interestingly written as akasa) Thai, *angkas*, Malay and Indonesian, *ākāśa*, sky, space; *khana*, Combodian, *ksana*, moment; *khana*, Thai, gaṇa, group (vide *khanabody*, dean of the faculty); *dontrī*, Thai, *tantrī*, music; *phan*, Lao and Thai, *bandha,* utensil; *cuaca*, Malay, *svaccha,* clear and so on; four, (a) in combination with another word, a synonym, a combination seemingly superfluous, carrying the same meaning for which either of the two would have sufficed, e.g. *mit(d)sahay,* Lao and Thai, *mitrasahaya*, friend; *cidtacet*, Lao, *cittacetas,* mind; *kamalag*, Lao, *kamaraga,* sexual passion; *nained*, Lao, *nayananetra*, eye; *nitinai,* Lao, *nitinaya,* by law, dejure; *phalaphon,* Lao, *phalaphala*, fruits, big and small; *vanudyan,* Lao, *vanaudyana*, forest preserve; *supamonggon*, Lao, *śubhamaṅgala,* good luck, welfare;Lao, *sukhakṣema,* happiness; *sūnyākād,* Lao, *śūnyākāśa,* vaccum; *kulavangsa*, Malay, *kulavaṁśa*, family; *kiyattiyot*, Thai, *kīrtiyaśas,* fame, (b) in combination with a synonymous Sanskrit word, the combination yielding an altogether a different meaning, *hedkan,* Lao, *hetukāraṇa,* proceedings, situation, event; (c) in combination with a local word, both of them meaning the same, e.g., *rangkay*, rāṅg=body,Thai, *kay=kaya*, Sanskrit, *rangkay*=body, (d) in combination with a local word both having separate meanings(this category has larger number of words), e.g., *orang bisaya, orang,* Malay, *bisaya,* Sanskrit, *visaya,* a person from śrīvijaya; *pancalima, pañca*, Sanskrit, lima, Malay, pan*calima*=jugglery; *pelasari, pelā, phala,* Sanskrit, *sari*, Javanese, *pelasari*=a plant with yellow scented flowers; *bangrak,* bang, place, Thai, *rak* ,Sanskrit raga, *bangrak*=a place for love; *namtan, nam,* Thai, water (extract or juice), *tāl*(prounced as tān),Sanskrit *tāla*, nāmtān=sugar; *pholomai, phala*, Sanskrit, *mai*, Thai, *pholomai*=fruit; *tonmai, ton,* Sanskrit *taru, mai,* Thai, tonmai-tree; (e) in combination with a non-local word, wargadunia, Malay, *warga*, *varga*, Sanskrit, *dunia,* world, Arabic, *wargadunia*=a stateless person; *mahāmilia,* Malay, *mahā*, great, Sansklrit, *milia*, Arabic, *mahamilia*=Highness.

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In many cases the Sanskrit words in Southeast Asian languages have undergone change in meaning. Thus in Thai *prārthanā*, already noticed, means desire; *karuṇā* means please; *pramān (pramāṇa)* means approximately; *viniccaya,* Sanskrit *viniścaya* in Cambodian means judgement; *kasina āyu*, Sanskrit *kṣiṇa ayu,* in Lao means one who is eighteen year or over eighteen years old; *bīṭha*, Sanskrit *pitha,* in Lao means to hurt, to kill, *saṅketa* in Lao means agreement, condition; *cerca,* Sanskrit carca in Malay means abuse, *sang kat*, Sanskrit *sangata* in Lao means similar; comparable, *sangked*, Sanskrit *saṅketa,* means abuse, revile; *nāḍī,* Sanskrit the same, in Malay means wrist; *peribhāsā*, Sanskrit *paribhāṣā,* in Malay means proverb, idiom; *remaja*, Sanskrit *ramya,* in Malay means adolescent, youth; *perwara,* Sanskrit *pravara,* in Malay means court damsel; *laksamana,* Sanskrit *lakṣmaṇa*, in Malay means a naval admiral, *ajita*, Sanskrit the same, in Indonesian means undependable; *anartha,* Sanskrit the same, in Indonesian means poor, needy; *āsvāsa*, Sanskrit *āśvāsa*, in Indonesiasn means whiteness; *camara*, Sanskrit the same, in Indonesian means bull, male cow; *cāndāla*, Sanskrit the same, in Indonesian means a person in exile; *sāmanta,* Sanskrit the same, in Indonesian means neighbour; *sārathi*, Sanskrit the same, in Indonesian means, vehicle, carriage; *svāhā,* Sanskrit the same, in Indonesian means heaven; *pāpa,* Sanskrit the same, in Indonesian means, difficulty, bad luck; *pradātā*, Sanskrit the same, in Indonesian means judge, lawyer, server of justice; *prajā*, S$anskrit the same, in Indonesian means grandchild; *pratāpa*, Sanskrit the same, in Indonesian means discussion, negotiation; *sampāna*, Sanskrit *sopana*, in Balinese (Indonesian) means high wall, barricade.

The general procedure adopted in compiling Sanskrit based words from languages of Southeast Asia was to consult dictionaries of the language from which the words were to be compiled which indicate, on the basis of the information available, the source of the word; whether it is from Sanskrit, Persian or Arabic or some other language. If the compilers of the dictionaries were not sure of their being from Sanskrit they would just give the noting 'Indian' or 'Hindustani'. The specialists who compiled the present work were hard put many times to connect even such words with Sanskrit whose source the dictionaries would indicate as such. It is not unoften that the notings of the compilers of these dictionaries have proved erroneous, based probably as they were on wrong information. Quite a few of such cases fall in the category of doubtful identification.
Even when hedged in with these difficulties, the work has been carried out by our specialists with utmost care and precision and thoroughness.

Before I close, I would like to offer profuse thanks to Dr. S.K. Somaiya who was the main inspiration behind the work. He offered support to it at every step. I am also grateful to compilers in sparing their valuable time in identifying the Sanskrit- based words in their respective languages recording their present meanings along with their original Sanskrit form and Sanskrit meaning, if different from the one in the language concerned. In as of the languages where pronunciation and the written form differ, both have been given. The compilers have also noted the variants of the words current in different dialects, extending the exercise in many cases even to literary works of varying periods.

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They have used standard diacritical marks. Some of the languages have certain special sounds that even the diacritical marks cannot convey adequately. It would have better to use phonetic symbols for them but then these may not have been intelligible to a common man and thus would have been of limited utility.

My colleagues on the Editorial Board, Dr. K. Sankarnarayan and Dr. Parineeta Deshpande have laboured hard to edit the material received from the compilers and give it the shape of a work of reference with coherence and symmetry. They have also read through the proofs with utmost care and precision with almost a missionary zeal. To them I owe a deep debt of gratitude.

Each and every entry in the work I have scrutinized minutely. It has entailed me hours and hours of sustained work every minute of which I have considered as usefully spent enabling me as it did to unravel many a mystery of the Southeast Asian languages.

Now a word to the users of the work. It is they who are the ultimate judge of its quality and worth. If it meets their expectations, all the effort and labour put in this would be worthwhile and would serve as the source of inspiration to improve upon it in subsequent editions and to incorporate into it a couple of other Southeast Asian languages like Myanmarese (Burmese) and Vietnamese as well. Next edition may have Pali also along with Sanskrit for tracing the source of the words.

Satya Vrat Shastri

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Bangalore
2nd March, 1973

VISIT TO THE PALACE 6.3.1893

Mr. Iesha and myself were to see Her Roy
Highness Maharashtri Princess Sirincham on Sat
March 6, 1973. The Secretary personally directed
to a winding lane to reach the Palace which we had to
part leaving the Royal Palace which we had to
direction. We noticed were being driven along
the lane into narrow in progress. I enquired we
had been misdirected and reversed the car
Accordingly from where we have enquired about
the H.R.H. We were again directed that same
We directed to follow and reached Ellima
a white building where Mr. Thirumal, an A
of the H.R.H. greeted us. He on enquiry told
us that it was part of the building & office
of the H.R.H. It is here where she spends
of the time. Mr. Thirumal offered us tea whereupon
the topic of talk from various remarks H.R.H.
He directed us to come to Shree Nivas
to accept. The H.R.H. came and invited
the dining table where Sofa. We formed
Accompanied with Princess she had entered
room. As we had settled in our respective
chairs around the dining table, she started
conversation which were 'Congratulations'.
Then followed a long session where I told her
about their marriage and past upbringing
Manmohan and Dayanidhi. I told her my own
childhood; how I had composed
a Sanskrit-poetry on occasion of Six
Sadguruvarnanam when I was just eleven
years, which was published in August
1942 in the Sanskrit monthly, a
Sanskrit-magazine that appeared
from Jaipur in Rajasthan under the
help of Bhatta Mathuranath Shastri was
that received with my age in Eighth
Standard, [illegible] I was
[illegible]

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[illegible] ... [illegible] ... [illegible] ... [

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from Bo[illegible] published English translation in Lico printing. It was the first one, she pointed out to her grandmother had read.

It was a great day for us when we came to know as to why Princess had gone in for a visit. Her grandmother had made so many efforts in family.

Later on all we could [illegible] which can give information about a book in any part of the world. It is certainly through the Chicago University.

(written/First Lady (President) Mrs. Vimala Sharma. She did not say anything specifically but seemed to agree with him. For bringing up appointment she made reference to Acharya Ishaani and Acharya Devrani.

After a while Nalini - the Both she proposed a visit of Italy. She has told me of England from a beginning of July to middle week. Last week of July would be all right, she said.

H.S. for conversation which was pointed out to her that she could be in depression known University, She said "I am worried" earlier.

Thus ended the visit, a most memorable one in H.H.H. Princess lasting for almost two hours and fifteen minutes, at longest so far. Though exchanging formal personality, it was interesting and joyful in as it was during the visit that she had spoken so freely about herself.

During the entire conversation Princess and Prafull kept [illegible] taking copious notes in our notebooks which I kept taking care in my memory [illegible] I have reproduced the above very faithfully in almost the same words.

Visit to Prof. Ishaani + Smt. Amrit.
Pravinnagar, Gujarat University on 10.3.1993

In the course of conversation Acharya Ishaani gave the following (additional) information:

"The Princess wrote poetry even in French. Her French teacher used to encourage her."

When the Princess returned to grandmother had left Santiniketan for Europe in Switzerland, Prof. Ishaani wrote her some letters. Rabindranath asked her to give poems to herself again she had lost her. She, in turn, thought of writing. She would [illegible] for [illegible] which Gurudev would have done.

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more many questions from — — — — —
Supreme Patriarch.

From Acharya Khairnar's remarks, one could infer the common subject of study of ancient India was Jambudvipa. It was from Buddha's time that we have clear cut evidence to Samanta Harita Gotra happen, only she can tell. For this we undertake a dissertation.

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Arthāntaranyāsa of Kālidāsa — A sharing on his Mind

The works on Poetics define Arthāntaranyāsa as a figure of speech wherein either a particular statement is supported by a general statement or vice versa. There are a number of instances of this figure of speech all through the works of Kālidāsa. Since they represent the general statement, they comprise the poet's thinking with regard to certain things which he feels proceed or should proceed along a certain line. They are in a way the revelations of his mind affording the reader a welcome peep into his working.

Kālidāsa has handled in his works a number of themes, and has made his characters undergo a variety of experiences, good, bad or otherwise, made them pass through different vicissitudes of life and undergo a variety of emotional upheavals. Nowhere does he particularly preach; just happening to them, he has a cosmic vision and passion to Kāśyapa's wisdom, when he had to say something happening to Śakuntalā generalising on such happening. When he says that things go up and down in the order of recompense rewarding or punishing [illegible] this is processing [illegible] disappointments in life and how one should happiness nor emphasising readily face others with. Ups and downs are in fact/ life. It is natural acceptance and make peace with them.

Again, when he makes an observation in the context of Śakuntalā's harshness [illegible] to make her realise in the context of Śakuntalā feeling fresh or seeing some [illegible] for whom she had practised [illegible] accustomed/ mitted, he is only emphasising a fact of life which is hardly occurrence. When Śakuntalā was forced when her offspring cannot be successful [illegible] it would happen to others. Nothing [illegible] it would happen to anybody. Nothing [illegible] success like success.

Kālidāsa through some of his Arthāntaranyāsa also gives [illegible] things should happen, not just haphazardly as they just happen normally, when he says [illegible] effort should [illegible] [illegible] [illegible]

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(कुमारसम्भवे)

1. नयु कामेन एव नीयमेवद
विगमन्ते ईक्षतो मयेमेवमथा
मधुमाधवरक्तरागविसरी
कलिशाद्रोडाने हरेर्हिनरसि नागान् ॥ p. 347

2. स्वाधर्दर स्तां गुरुतरा क्रियामिति मेक p. 355

3. मारत —

स्वकार्ये वासव: कुर्यादेवं नैतस्मेक्षमाचरे:।
सूर्य: समे पथ्यत्यग्नि मार्गे: सूर्मी स्वतेजसा ॥ p. 421.

(अभिज्ञानशाकुन्तल)

4. प्रथवा मावे सम्भावनाभ्यां द्वारणी मक्ति सर्व p. 433.

5. वेगमिवाहे मधुपा यां मलुनं मानुगीनाम् p. 435

6. सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तय p. 437.

7. न प्रमाणलं क्रमोपतिक देति पूर्वमावलार् p. 441

8. मनुहतार्थेऽपि मनसिजे रतिर्मुग्धमर्थनाकुरुते p. 447.

9. कामी स्वतां पश्यति p. 447

10. स्वरार्थु कुला प्रथमे सूर्यस्वन्तो स्वमतेजो प्रभिसम्बद्धमाते p. 450

11. लामेव वा प्रार्थयते न मा प्रिय
इति प्रवाद: कथमीप्सितो मयेर् ॥ p. 466

12. इदमध्यास्यानि व्यतावन्मधुरमाकृतिरस्य
दु:खानि पूनमेवमनुदु:खानि ॥ p. 480

13. मरवस्थि राजि वामसान्तर सौहृदानि p. 487

14. प्रभुमंचति हि मूढानां बाह्यवस्तुषु धीर्मुखं
दर्पणसंक्रान्तमिवा संश्रितान्तर्गतं मम ॥ p. 488

15. मनोरथा नाम तटद्रुमा वान् p. 524

16 पूर्वाभ्यासनिरन्तरं श्रेयो दु:खं छिनत्तिनेति p. 546.

17. दाक्षिन्य मूच्छीलि मलोकवृत्तमसे
प्रछेतु दर्पजतले मृजमाचरन्ति ॥ p. 558

मालविकाग्निमित्र.

18. पुराणमित्येव न साधु सर्वं न चापिकाव्यं नवमित्यवद्यम्।
सन्त: परीक्ष्यान्यतरद् भजन्ते मूढ: पर प्रत्ययनेयबुद्धि: ॥ p. 257.

19. मालविकाग्निमित्र

19 प्रथमं सम्प्रति मार्ग प्रयाचे मार्गं सदाश्रयाते
इदमं वमरणे वयमाली. दीनानीनाथशुक्लेन p. 265:

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1. नन्दु नाट्यस्य एव नोर्वशीमेतद्
वीक्ष्यन्ते द्वेष्यतो मत्सरेण पश्यन्
चक्षुर्भ्यां पुरुषोत्तमस्य सकलं
क्रान्तेरादरोऽयं हरोर्हृन्नलिनायान्॥ p. 347.

2. स्वार्थादेव सतां गुरुतरा प्रत्यर्थिनिष्ठैव p. 355

3. भारत —
त्वत्प्रार्थ्यः वासवः कुर्यात् त्वं च तत्रैवमाचरेः।
सूर्यः समेघ एवाग्निः वायुः सूर्यः स्वतेजसा॥ p. 421.
(प्रविश्यान्यतो नटः)

4. यश्चैवं भावितात्मानं द्वारार्थी नावजानति सर्वत्र p. 433.

5. विनिवर्तितमप्यस्माद् भयं नानुशेते नरम् p. 435

6. सतां हि मन्दे ह्यदेषु वस्तुषु प्रायो मनः कृष्यनुवर्तते p. 437.

7. न प्रभातरलं ज्योतिरेति दीर्घानुवर्तिनम् p. 441

8. यद्दूरार्थैर्हि मनस्तैस्तैर्गुणैरभ्यर्थ्यते जनः p. 447.

9. भाग्यैः स्वतां न रक्ष्यते p. 447

10. स्वरार्थं नूनं प्रायः सूर्यस्यापि स्वतेजो ऽभिभवाद्भवति p. 450

11. लाभेष्वा वा प्रार्थयेत्ता नवा प्रिये
प्रियाप्रियाः कथमीप्सितेभ्यो वैरम्॥ p. 466

12. इष्टेष्वाप्तजनस्य वाप्यनवाप्तजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि॥ p. 480

13. भावस्थिरा हि गणयन्ति परावरज्ञाः p. 487

14. यद्यत्र भवति भूयसि भावदुःखैरुत्पुष्पकं हृदयमस्य वियोगभीरु
दैवं प्रसादयितुमेष यतिष्यते वा॥ p. 488

15. मनोरथानां नाम तटस्थो जनः p. 524

16. पूर्वाभ्यस्तरतिं स्त्रियो दुःखं द्विषन्त्यप्रियं p. 526.

17. दाहान्न मुच्यते यस्मान्मनोऽकृतसमुद्भवः
शुद्धेन दर्पणतले सृजसि भावकायाम्॥ p. 535.

मालविकाग्निमित्र.

18. पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्।
सन्तः परीक्ष्यान्यतरद् भजन्ते मूढः परप्रत्ययनेयबुद्धिः॥ p. 257.

19. नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनं
भावे दारुणि कर्मणीव नियतं कौशलं साधनम्।
जलाग्निवत्
13 अर्थं सम्प्रति चार्थसंपदमपि प्राप्तुं समुद्यतवान्
दूरं गत्वा पुनर्निवर्तितमिव दीर्घेण कालेन मे॥ p. 265.

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2.0 प्रायः प्रेमान्धविधाय परस्परवशं प्रयोगाद्य p. 2-32

मेघदूत

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21. कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु p. 27

22. सद्यः पाकात्सुरभिकपिलो गन्धमाघ्राय तृप्तिं p. 27

23. प्रायेणैवं सुकृतसलिलं प्रार्थनाभङ्गभीरुः
स्वार्थारम्भे प्रणयिषु हृदं विप्रयोगे कृपार्द्रे ॥ p. 28

24. दिष्ट्या सर्वो भवति हि जनः पूर्णता गोचराय ॥ p. 29.

25. इत्यालापैर्विकृतजघनां को विधातुं समर्थः ॥ p. 32

26. प्रार्थनाया हि प्रथमनफलाः सम्पदो ह्युत्तमानाम् p. 34.

27. केषां नैषा भवति विपदे निर्व्यपेक्षात्मसत्त्वाः p. 34.

28. दानोदन्याः सुहृदुपनतः प्रक्रियाक्लेशदूतः p. 41

29. नीचैर्गच्छ त्युपरि च दशा चक्रनेमिक्रमेण ॥ p. 42.

30 प्रत्युक्तं हि प्रथमसलिलोत्सर्गमिश्रं बुधैर्व ॥ p. 43.

31. ॥ कुमारसम्भव

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31. एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः p. 47.

32. यान्मेघः प्रथमकरणैर्नोपकर्तुं कृतिः p. 55.

33. निर्वृत्तेऽपि क्षणमुपरतिं स्वप्नदृष्टेऽपि कान्ते p. 56

34. प्रायो गम्भीरदिव्या जयति खलु वयश्चेष्टितं गौरवार्हेषु p. 58.

35. प्रथमकलिले मशके हि पुंसामनवसितारम्भदर्शनैक रसौ ॥ p. 59.

36 नमीरणो नोदयति प्रदीप्तमेवेति व्यवस्यन्ति कृताश्रयस्य p. 65.

37. प्रायेणैवंविधेषु गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः p. 66

38. प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः p. 67.

39. नीचैरेवाचरति कदाचित्सुप्रतीतो जनोऽपि विपरीतस्थितिः p. 63.

40. स्वजनस्य हि दुःखमग्रतो विकृतद्वारमिवोपजायते p. 62

41. कृतिरात्मनि सम्भृतेव नूनं न खलु प्रेम चलं सुहृज्जने p. 62.

42. प्रभवति फलनिष्पत्तौ प्रतिबन्धं हि विघ्नसंघातः p. 62

43. विपत्तिषु धैर्यमथाभियोगे हि प्रकृतिसिद्धमिदं महात्मनां p. 65.

44. न हि ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् ॥ p. 66

45. न चर्मरत्नेषु वयः समीक्ष्यते p. 70

46 न वान्ति सामे ऽपि निषिद्धचेतसां
वृथाविशेषे क्वचिदौ रवाऽक्षिता ॥ p. 71

47. शरीरमाद्यं खलु धर्मसाधनम् p. 71.

48 कः खट्वं प्रसारयेत् श्मशानरत्नसूचये p. 72

49. अतः सतां सम्मतमार्गवर्तिनं
मनीषिणः स्वां सुहृदं प्रचक्षते p. 72

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५७. न दत्तमानिभ्यति मूढमतौ हि वाल् p. ५२.
५८. मनोरथानामगतिर्न विद्यते p. ५५
cf. मनोरथा नाम तटद्रुमाताः
५९. प्रयैरुक्ते स्वयुजातेन वैदेही
रमशानशूलस्य न यूपसत्क्रिया । p. ५५.
६०. द्विजस्य मन्दाश्चरितं महात्मनाम् p. ५५
६१. न कामवृत्तिर्वचनीयमीक्षते p. ५६
६२. न केवलं यो महतोऽपकारिणे स पापकमाचरति प्रजाधमाम् ॥ p.
६३. हरेः कथेयं तदलं विचिन्त्यं p. ५७
६४. प्रायः प्रत्यग्रमांसेषु स्वगृध्येषु नमादरः p. ५७
६५. तुल्यार्थं स्वयु धर्मेषु सत्यवत्यो गुरुस्त्रियः p. ५७
६६. एतां हि मातरं मन्यात् p. ५७
६७. प्रायोऽधिकन्यासिषु व्यापारेषु नियुक्तिः
प्रायेणैवं विधे कार्ये पुरन्ध्रीणां प्रगल्भता ॥ p. ५८.
६८. यदप्यभाषितमहो न साधीयो व्यतीतयेऽपि प्रयस्यते p. ६०.
६९. विनियोगाच्छलादपि हि दुःखं प्रमादिषु p. ६१.
७०. प्रजानां विनयाधानाद्रक्षणाद्भरणादपि
स पिता पितरस्तासां केवलं जन्महेतवः p. ६२
७१. प्रजेशब्दं गृहीतेषु दारेषु तनयेषु च p. ६२
७२. मनस्यभिनिविष्टेऽर्थे मर्तुरिष्टे तिरश्चताः p. ६२
७३. स्त्रीणां हि त्रिषु लोकेषु हृदयं p. ६५.
७४. रघुवंश

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७५. हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा p. १०५.
७६. न खलूपायसाध्येषु प्रारम्भेषु विपत्तयः p. १०५.
७७. सन्तानः श्रुतिबन्धश्च हि वरत्रेऽवसर्जने p. १०४.
७८. प्रतिश्रवाणि हि प्रेम्णः पूज्यपूजाव्यतिक्रमः p. ७१.
७९. मन्त्रपोक्षणजले पुरे तदेवानं प्रसादाम्बुनि पुरुषलाजाश्च p. ११५.
८०. न पादपो न्यूब्जितमारुतेन स्तब्धोच्चये मूर्च्छति मारुतस्य p. ११५.
८१. महीवलस्पर्धिनमात्मबन्धुं तेजोराज्यं पदमैन्दुमाजुः p. ११६
८२. स्थातुं मिमीतुर्हि यथान्यमार्गं विनायकस्य स्वयमप्यशक्तः p. ११६
८३. तेषां हि वस्तूपहिता प्रसीदति p. १२१
८४. पदे हिमन्नग्रयौ न्यधीयते p. १२६
८५. राजा प्रकृत्यनुरञ्जनात् p. १२७
८६. प्रायेण हि विलिखितेषि स्वभावविपर्ययो न p. १३३.
८७. मूर्ध्नि स्थितस्यापि हरेः पदे व लोकस्य मन्ये शिरसो न p. १३५

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79. दर्भमयीस्तस्य धुरै र्हैमनां शोः कलाश्चयः स्नाप्यतयेव रेजुः p. 135.
80. शरद्घनं मारुति चालकोऽजे p. 135
81. शैलात्मं हि कृत्स्नं प्रकृतिर्गजस्य p. 138.
82. नवप्रसवारुणद्रुहस्तुलाकोटि ज्योतिरिवाग्रतो चन्द्रकमेव राजितः p. 164.
83. किमत्र चित्रं हरिलोचनः p. 146.
84. मदे प्रफुल्लं सहकारमेव वृथाऽलिरुद्यानलतां विहाय p. 148
85. दलं समाच्छत्तु कामचक्षुषेव p. 149.
86. धूमो निवर्तयति सम्भ्रमेण मत्तस्य चक्षस्त इव वाहः p. 154
87. नन्वेतदेकाधिपतेर्दुरन्तं स्त्रैणं हि चापल्यमदेन मोहः p. 160
88 प्रतिक्रियाविधानमुग्धः प्रतिरोद्धुं कलाम कल्पते p. 160
89. प्रकृतिवक्रमयोऽपि मार्दवं भजते कैव कथा शरीरिषु p. 160
90. दिवसस्य मूर्तं मरीचयः क्वचिदभ्रं क्वचिदम्भसां चयः p. 160.
91. शुभ्रमत्यागि मुखाङ्कलाञ्छनम् p. 164.
92. स्तिमितमुदु विलासि सत्तं प्रकृतिश्चेतसि किञ्चनोत्तरं p. 164.
93. मरकतं प्रकृतिः शरीरतां दधती नीलिमनिष्प्रभत्वतां
रुचमत्यगमिष्यदुत्तरां यदि नासादयितुं वपुः क्षमा p. 164.
94. तुमस्यनुमतो लक्ष्मलेखे मयि विधायौ द्वितयेऽपि तेऽचलाः p. 164.
95. प्रथमे वयसि प्रायेण हि श्रुतवन्तोऽपि रजोनिमीलिताः p. 173
96. प्रायेण नाधिज्यमस्यार्द्रमार्द्रसिद्धेर्हि लक्षणम् p. 175
97. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते p. 175.
98 तेजसां हि न वयः समीक्ष्यते p. 153.
99. स्वयं हि सुप्तां हि प्रबुद्धते कर्मफलप्रसाधनीं कर्मिणम् p. 187.
100 पादेन सञ्चारयसि द्रुतं रथं प्रकाशमासादितसप्तसप्तिना p. 154
101 निर्जितेषु तरसा तरस्विनां शत्रुषु प्रथमतेव शोभते p. 150
102. प्रत्यग्रवृद्धो हि नरीनराणां मनोरथो नोन्नयनं p. 154.
103. काले खलु समारब्धाः फलं वध्नन्ति नीतयः p. 153
104. प्रकाशिका नां हि कथं गरीयः p. 216.
105. प्रथमं पदं शोणितकाङ्क्षयेव कस्तूरिकायाः क्षपयति हि नाभिः p. 214
106. प्रयासा गुरवो हि चेष्टितानां p. 215
107 प्रक्षेत्स्यामीर्ष्यकलुषो हि सन्तः p. 234.
108 महेन्द्रसिंहो गजसत्त्वसारः p. 240.
109. वृद्धौ नरीसुरखेनैव प्रस्थानं लक्षणमेतत् p. 240
110. समीरणसहायोऽग्निः प्रायेण प्रबलो भवति
111. वृत्तं हि राज्ञामुपरि प्रवृत्तम् p. 245
112 स्वानुभविषु विषयेषु हि लब्धो ऽनुभवोऽतिक्रान्तो निर्दयते p. 253.

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३१ ॥ ८ ५४ ॥ ॥

31. One blemish is lost on a heart which like a spot on an arm (lost) on her rays.

32. A wicked person can be put down only by a retaliation of injury, and not by an act of kindness.

33. It is improper to cut down even a poisonous tree when it (has been) nourished by one's self.

34. Generally in regard of modes towards dependents a mother acts for the purpose that they should be accomplished.

35. (Non performance of) a deed not accomplished by any other person, although (he has) an enemy of the slanderer near.

36. Who adds a mind (like a) fan over fire (i.e. an abundance of artificial things).

37. Generally a mind after inadequate mind is due not to having completion of qualities in a thing.

38. Never can those whose desires are contemplations of those who have complete control over themselves.

39. The words often mighty do not forget a same intensity of their meaning.

40. Evil increases one as if opening is found for one presence of one's own people (a relative or friend).

41. The love of men may be fickle towards women, but it cannot be so towards a friend.

42. When a wife has to go by way of husband he goes, it was admitted as only by Hindus of yore.

43. Beauty has for its guardian good fortune as regards (the thing kind of) one's husband.

44. Who can turn back a mind firm in its resolution to achieve a desired object, or water flow under a low ground?

45. Age is no consideration in one whose mind is on spiritual attainment.

46. Even when there is opportunity, one with firm-minded fortitude great personages are reached full of extreme reverence.

47. The body of one with the means of performing religious duties.

48. Who can stretch his hand to snatch away a jet after hunting after serpent gem?

49. In friendship of good people is the clear (like formal after seven words have been exchanged)

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31. One [illegible] is lost in a heart of virtues like a spot on the moon (lost) on her rays.

32. A wicked person can be pardoned only for a relationship injury, and not for an act of kindness.

33. It is impossible to cut down even a poisonous tree when it (has been) nourished by one's self.

34. Generally in regard of modest forgiveness dependent on anger and wrath for the purpose of destruction to be accomplished.

35. (Un)performance of a deed not accomplished by any other person, although (he has) an enormous fame, is no longer seen.

36. Who asks a mind (free) from fancy of fire (i.e. the discovery of artificial offerings).

37. Generally a mind after understanding it and even (to) be strong completeness of qualities on a thing.

38. Never can the wicked destitute (contemplate) attempts of those who have complete control over themselves.

39. The words ordinarily do not function a sense in any correct meaning.

40. Grief (increases) as it opens to foolhardy in the presence of one's own people (a relative or a friend).

41. The love of man in the fields towards women, (however) it cannot be to (towards) a friend.

42. (It) in a wife has to be kept with the husband has gone, it (was) said in any of the Vedas or Yogs.

43. Beauty has for its function good for (those) as regards (the body is used by) one's husband.

44. Who can turn back a mind firm in its resolution to achieve a desired object, or walk (on) a low ground?

45. Age is no consideration in (the) case of those who are old in spiritual attainments.

46. Even when one is upright, (the) steadfast firm-minded (and) great persons are such as full of extreme reverence.

47. The body of the ultimate means of performing religious duties.

48. Who can stretch his hand to snatch away (the) jaw of (the) tooth of (the) serpent fear?

49. (The) friendship of good people is declared (to be) formed after seven words have been exchanged

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between man (or after seven steps) have been walked together.

52. A jewel is sought after and [illegible] to seek.

51. Nothing is inaccessible to charity (or penance).

52. A sinner in whose mind is not [illegible] to good wishes [illegible] for a safe future position.

53. The well-wishing friend [illegible] magnanimous.

54. One who wants to act or one [illegible] does not regard (i.e. care for) criticism (i.e. talk).

55. Not only he who hates the almighty, but also he who listens to him, is a sinner.

56. [illegible] (i.e. achievement after desired object).

57. Generally in regard to superior creator confidence in their own merits.

58. Good wives are, indeed, supreme causes of religious performances.

59. Wisdom, good character alone is an object of honour.

60. The revered Arundhati [illegible] part therein: generally in a [illegible] [illegible] [illegible]

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Raghuvaṃśa

1. The purity or alloy of gold can (easily) be tested in fire.

2. The Sun who draws up watery vapour (from the earth) only to pour it (down) and fills (or causes the growth of rain in autumn).

3. Offspring born of a pure family (origin) are for happiness both here and hereafter.

4. The neglect (or omission) of worship to Śiva and Viṣṇu are to be worshipped, arrests (i.e. prevents one's) well-being.

5. Mercy or favour in case of heinous (or wicked) persons who are full of devotion bear no fruit (i.e. no reward conspicuously) before one.

6. The force of mind which is sufficient only to uproot a tree will not prevail against a mountain.

7. The transparent (i.e. glass) is said to be opposite of India only different from a (because of its contact with) surface of the earth.

8. It is impossible for one to spend unearned before his employer after having obtained (charge to be discharged).

9. Efforts when directed properly do not bear fruit, i.e. seldom fail.

10. Various self-test weights.

11. The king is called Rāja because of his capacity (to please) his subjects.

12. Of a good, as of cloud, acquisition is for benefiting.

13. How could darkness (a mass of darkness) obscure the sight of men, the Sun shining?

14. The waning of the night after moon attends one after another (by a gradual notice) has more praiseworthy than its waxing.

15. Even a Śūdra bird does not implore an unwatered cloud which has lost all water inside (lit. the watery contents of whose interior has been showered out).

16. Coldness is a solution of water.

17. The world, though crowded with constellations, stars and planets, is yet illuminated only by the moon.

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18. Different persons have different castes.

19. A row of trees does not long for any other tree when a reaches a full-blossomed mango tree.

20. Lotus conjunct can make with gold.

21. The moon may be driven away by high wind but fire remains on the spot-only where there is grass.

22. Does not the flame of a lamp go out though pouring oil?

23. The medical treatment produces some effect when there is a residue of life.

24. Even iron when heated by fire gets softness, what can withstand the fire (brass) Gold is.

25. By merits of God even poison may sometimes turn out nectar and nectar poison.

26. Kings have a wife in each ward.

27. Thus avoid with careless when an unclean vapour flow of tears should by relatives & arms (i.e. tears) but departed soul.

28. When man by own deeds & in relation after sanction Gains, and life is a new deviation from a natural state, if a one thing remains knowing even for a moment, he is presently a gainer.

29. What difference is there between a tree and mountain even if comparison length & greatness in mind.

30. Even learned man when blinded by passion steps into wrong path.

31. Absence of doing is certainly in sign of future success in an undertaking.

32. The wind of itself answers attire of a helper of fire.

33. Age is no consideration in a case of powerful.

34. The desire of virtues which produces operative effect fruit-after all-yielding tree is ripe (means fulfilment) quite-always.

35. The only is accessible on account greatness of fire, if it can burn in ocean, no on a heap of dry grass.

36. Submission itself on a part of powerful (to enemies conquered by force, is for (benefit) sleep.

37. The lust of woman when grown to excess does not take account of proper time for expressing pain Love.

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38. Political expedients tending to use of a proper time are sure to put forth fruits (i.e. bear fruits).

39. Those who prize their fame above all, value their good name even above their bodies, for loss of an object of sensuous enjoyment.

40. Does a wrath-ful snake bite a person who treads upon him with a mind for his blood?

41 The commands of rulers are not to be questioned.

42. Good men are not inexorable in their anger (or wrath) towards those who stand themselves before them.

43. A lion, (a) who is proper upon elephants, does not live in a mouse-hole - cave (through) from.

44. The ocean (though in its full tide has a) his charge of (through) to much of a river.

45. A forest conflagration (though it has wind for its companion) does not seek for a burning wood.

46. The life of kings, resembling (a) life apsaras in bonds, is opposed to enjoyment of pleasures.

47. The assemblage of organs (are) when once losing (by) completions (of) wick (difficulty (gradually) is) to be cut off from them.

48

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